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LIZZIE B. RAYMOND

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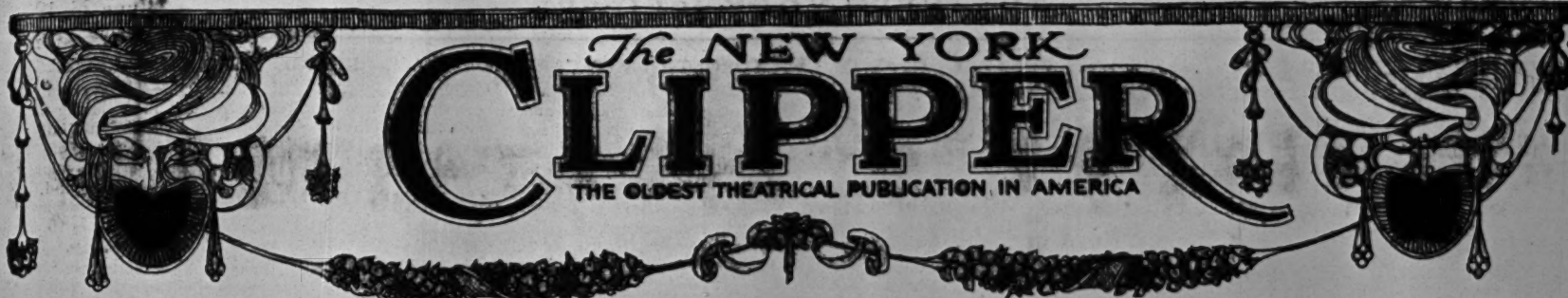
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CARPENTERS LOSE FIGHT TO OUST I. A. T. S. E. FROM A. F. L.

**Question of Jurisdiction Over Picture Studios Is to Be Settled
at Conference Within Ninety Days When Both
Sides Will Be Heard**

MONTREAL, June 19.—The building trades unions, including the United Brotherhoods of Carpenters, Joiners, and Electrical Workers, has failed in its attempt to oust the International Alliance of Theatrical Employees and Moving Picture Operators from the American Federation of Labor, it was learned here today. Resolutions calling for the revocation of the I. A. T. S. E. charter have been sidetracked by the Adjustment Committee at the convention here and have resulted in the row being referred to the Executive Council of the A. F. of L. A conference will be called within the next ninety days, when the matter will be adjusted, but it is reported here that the thing is practically dead.

According to information received from those inside the convention, the jurisdictional battle between the stage hands and the Brotherhoods, which was scheduled to come to a head here this week, has narrowed down to the question as to who shall exercise the right of jurisdiction over carpenters employed in the building of scenery in and outside motion picture studios. At the present time, men thus employed come under the wing of the I. A. T. S. E. Inasmuch as the nature of construction of "movie" sets has changed to a marked degree during the past few years, the Brotherhoods now contend that the skilled hands of an I. A. T. S. E. worker are no longer needed. The skill used in building such sets, they claim, is every bit the same as that used by carpenters employed on general construction. It is this question that will be decided at the conference, when two delegates from each side will be assigned to debate the question, while one delegate from the Executive Council of the A. F. of L. will preside.

About forty per cent of the people employed in the coast studios belong to organized labor. Thirty per cent of this number, it was learned, fall under the jurisdiction of the I. A. T. S. E. From the foregoing percentages, delegates from the stage hands' union point to the fact that, should the Brotherhoods win the tilt, their rank will be swelled to no considerable degree.

All other jurisdictional claims have been dropped by the Carpenters and Joiners, be-

ing defeated in their own council. In addition a plea, said to have been made by the Building Trades, that, should the I. A. T. S. E. fail to convene within ninety days on the question, their charter should be revoked, was also ruled out.

The Carpenters and Joiners entered the convention claiming jurisdiction in all branches of theatricals. It has always been held by them that mechanics belonging to their own organization should do the work back stage now done by the I. A. T. S. E.

Other jurisdictional claims held by the Brotherhoods included those of the operation of motion picture machines, the electric and carpenter work done inside and outside the picture studios and the building of scenic and electrical effects in places other than the theatre. These combined claims have been the cause of numerous conflicts and long drawn out controversies.

Had the Brotherhoods been successful in bringing their resolutions for the ousting of the stage hands to a vote at the convention, there is little doubt in the minds of the delegates present that they would have won the issue by a wide margin. The Brotherhoods easily control a two-thirds vote, its strength being more than 3,200. The I. A. T. S. E., together with its allies, the Musicians, Four A's and Bill Posters, could have done little better than muster a vote of slightly more than 500.

It was the Brotherhoods' intent to force the I. A. T. S. E. to join their organization, or to operate as an outlaw unit without the backing of the A. F. of L. Inasmuch as such action would result in the downfall of Equity, the musicians and, in all probability the bill posters, it was the opinion that, perhaps, there was a managerial hand behind the Brotherhoods re-opening of the old jurisdictional battle of some thirty-five years' standing.

The I. A. T. S. E. recently went into extraordinary session in Cleveland, in an effort to devise ways and means to combat the attack of the Brotherhoods. Now that a settlement of their differences is in sight, it is believed that the trouble is buried for some time, at least for the next several years. The next convention of the A. F. of L. will be held in Denver next year.

NAN HALPERIN WALKS OUT

Nan Halperin is no longer rehearsing in the Century Roof shows being put on by the Shuberts. She is reported to have walked out last week because of what she considered a serious cut in her lines.

At first she demurred, but, when her attitude failed to change the plans of the Shuberts, she decided to quit.

Miss Halperin will appear next season under the direction of Augustus Pitou and Charles R. Hammerslough in a new play by Charles W. Bell, author of "Parlor, Bedroom and Bath." The play will be based on a short story entitled "Cecelia," by Theodosia Garrison. After a short preliminary tour, it will be presented in New York.

HERBERT CORTHELL OUT

After playing Sam Bernard's role in "As You Were," for only three performances, Herbert Corthell quit the show last Tuesday night.

Corthell, it is said, realizing that he could not play the part of a Dutch comedian and that his reputation was at stake should he continue with the part, went to Ray Goetz and pleaded off. Through a mutual agreement reached between the two, it was decided that Dick Bernard should play the part until his brother returned from his vacation.

LIGON JOHNSON BACK

Ligon Johnson returned from a business trip in the West Wednesday (to-day).

ACTORS COMPLAIN TO POLICE

Hodgkins and Brown, who, last week, gave up their office in the Gaiety Theatre Building, where they rewrote, arranged and rehearsed vaudeville acts, were quizzed by the police of the West Forty-seventh Street Station as the result of a number of complaints made against them.

According to the police, Hodgkins and Brown were charged by a number of performers with accepting sums of money and then failing to keep their promises. The performers, the police say, came to the station house and related that Hodgkins and Brown had promised to fix up acts for them and then get booking in one of the several houses in New Jersey, not far from New York. The bookings of these Jersey houses, the police were informed, were controlled by Hodgkins and Brown.

Detective George McGann was assigned to investigate the complaints of the performers. Hodgkins then appeared at the Detective Bureau of the West Forty-seventh Street Station and explained the firm's position in accepting money from the complainants. He accounted for upwards of \$200, explaining that in no instance did the firm receive more than \$50 from any performer, for which, Hodgkins claimed, due satisfaction was given. The fault lay with the performers themselves, Hodgkins explained. He stated that for the most part, they failed to carry out the instructions given them by the firm.

After listening to Hodgkins' explanation, the police advised the complainants that they should tell their story to the District Attorney, that the acts complained of did not constitute a crime so far as the knowledge of the police in such things was concerned, and that if the complainants wanted to assume the responsibility of arresting Hodgkins and Brown, which any citizen has a right to do, as such, the police promised to take them into custody.

But, apparently, the complainants did not care to assume the responsibility of arresting Hodgkins and Brown, preferring, the police say, to bring civil actions against them for the collection of the money.

FRENCH ACTORS AFFILIATING

Plans for a world-wide affiliation of actors' unions are under way.

M. Deril, executive secretary of the French-Canadian branch of Equity, has sailed for Europe to perfect final arrangements with the French Actor's Association, in view of such an affiliation. The British and Australian unions, together with Equity, have already joined the movement, and affiliations pending with several smaller national unions, will, when completed, result in a world-wide organization of players.

Under the agreement reached by Equity and the foregoing English speaking unions, American, English and Australian performers may appear in any of the three mentioned countries for a period of six months under the protection of the local union, and, at the same time enjoy all the benefits afforded them by their own organization. Such an affiliation will be made with the French association.

ENGAGED FOR BILL ROCK'S SHOW

In the cast of Bill Rock's "Silks and Satins," when it opens, will be Ernestine Myers, Demarest and Collette, Avey and O'Neill, Joe Towle, Permain and Shelley, and "Jo-Jo" among others.

RUSH JERMON LOCKED UP

A man and woman giving the names of Rush Jermon and Marie Raymond, living at the Times Square Hotel, Manhattan, were locked up in Brooklyn, last Saturday charged with intoxication.

An excited feminine voice announcing that a murder was occurring at the Columbia Scenic Studio Building, 408 Gates ave., aroused the Gates ave. police station into fevered activity about 4 o'clock in the morning, and every available man at the station was dispatched to the scene of the tragedy on the double-quick.

Policemen Durr and Rein, the first two to arrive, almost stumbled over a man and woman as they dashed for the entrance to the building. However, the man and woman weren't dead or anything like it. They were engaged in a debate, the warmth of which could be attested to by anyone within a block, according to the policemen. Three empty whisky bottles were on the floor.

The man and the woman were taken to the station house where they gave their names as Rush Jermon, manager of the studio, and Marie Raymond, an actress living at the Times Square Hotel, Manhattan.

Arraigned before Magistrate Folwell in the Gates ave. court later, they were allowed to go on suspended sentences after their finger prints had been taken and the magistrate had delivered a stern lecture on the evils of intemperance.

LEDERER SHOW OPENS JULY 4

Chicago, June 20.—George W. Lederer will present a musical piece called "The Miracle Maid," at the Colonial Theatre in this city on July 4. This show is the same one which, hitherto, was titled "The Rose Maid."

The score is by Victor Herbert. In the cast will be Hal Skelly, Johnny Dooley, James B. Carson, John Hendricks, Ben Forbes, Richard Pyle, John Reinhardt, William Cameron, June Elvidge, Mary Milburn, and Minerva Grey. Harold Vicars will be the musical director.

BEN ATWELL LEAVES CAPITOL

Ben Atwell, publicity and advertising director of the Capitol Theatre since its opening, has resigned his position as such to take effect next Saturday. In company with Mrs. Atwell, he will shortly sail for Europe where he will again devote his attention to musical interests, a field in which he is already known the world round. No successor to Mr. Atwell has, as yet, been chosen, the office continuing after Saturday, under the direction of Miss Bessie Mack until a new appointment is made.

SUED AFTER ELEVEN YEARS

SAN FRANCISCO, June 20.—Ada Hughes, wife of Thomas Hughes, manager of the Roy Welch Lady Singers, now playing the coast, was sued by Dr. C. P. Jones for a doctor's bill contracted while she played Grass Valley with another troupe eleven years ago. She alleges that the members of the company were individually responsible.

PHOTO COLLECTOR DEAD

URBANA, Ohio, June 10.—W. H. McGowan, well-known to touring theatrical people, died at his home here on Tuesday, aged sixty-eight. He was known all over the country as a friend of the touring actor and as the possessor of a wonderful collection of theatrical photographs.

SEVENTY STARS PREPARING TO GET THE MONEY NEXT SEASON

Headed by Maude Adams, That Number Will Either Have New Plays or Take to the Road in Vehicles Used This Year

Upwards of seventy stars will figure in the theatrical firmament next season, some appearing in new plays, others continuing to appear in dramatic vehicles that served them last season and a few inaugurating revivals. In addition, there will be a new crop whose first season as such will be inaugurated in new plays.

Particular interest attaches to the plans of Maude Adams, because of the state of her health, which necessitated a protracted lay-off from the stage almost two years ago. Miss Adams owns considerable real estate in New York and is considered one of the wealthiest actresses on the American stage. It would, therefore, have been an easy matter for her to retire, according to the rumors that prevailed during the last year, had she chosen to do so.

Instead, she is scheduled to resume her stage work next season when she will open in Sir James M. Barrie's new play, "Mary Rose," now running in London. The probable date of her opening here at the Empire is Christmas night.

Otis Skinner appeared in "Pietro" here earlier in the season, went on the road with the play and also appeared in motion pictures. Now he is looking for a new play with which to open in New York, but thus far has, apparently, failed to find one. It is possible that he will appear in a revival of "Kismet."

William Gillette has wealth, a houseboat and literary interests, all of which are factors in keeping him from appearing in one play after another. However, if he finds a play that he thinks warrants his return to the stage, he will do so. Otherwise, he will continue "resting."

Ethel Barrymore will go on tour early next fall in Zoe Akins' play, "Declassé," in which she scored here this season at the Empire. She will probably remain on the road right through the Winter and Spring of next year, in which event she would hardly consider a new play until the fall of 1921.

Lionel Barrymore, under the management of John D. Williams, is scheduled to open here next September in an elaborated version of Eugene O'Neill's one-act play, "Where the Cross is Made." The longer play is to be titled "Gold."

John Barrymore, who has developed into a sure fire money getter by reason of his extraordinary histrionic talents, is sufficiently recovered from the nervous breakdown which necessitated his closing in "Richard Third" at the Plymouth Theatre about two months ago, to be reckoned as a theatrical factor next season. It is reported that he has broken away from the management of Arthur Hopkins and is contemplating a tour for next season under his own management. But it is more likely than not that Arthur Hopkins will be associated with him next season. Thus, he will probably open his season at the Plymouth early in September, playing "Richard Third," and along about Christmas take to the road, where he will appear in a Shakespearean repertory, in addition to "The Jest" and "Redemption."

The other member of the Barrymore family, John Drew, may open here in the play that served him early this season, "The Cat Bird," which played at Maxine Elliott's Theatre. However, this is a bare possibility, because it is known that he is seeking a new play.

George Arliss will open here the first week in October in "Polekin," Booth Tarkington's play about bolshevism which George Tyler produced earlier in the season. Arliss played in "Poldekina" on the road, it being intended that the play should open here early in May. But, because of the hardship encountered in housing the play here, it was decided to hold it over until next season.

David Warfield returned from the Coast about two weeks ago with his broken leg entirely firm again. He will open at the Belasco Theatre early in September in a revival of "The Return of Peter Grimm."

The plans for the other three Belasco stars are also set for next season. Lenore Ulrich will go on the road with "The Son-Daughter," Ina Claire will remain at the Lyceum in "The Gold Diggers" until next December, after which time she will take to the road with the play, and Frances Starr will appear in a new play whose authorship and title have not yet been announced.

E. H. Sothern and his wife, Julia Marlowe, went to England following the closing of their engagement here several weeks ago at the Shubert Theatre. They will remain abroad for about a year and upon their return will again embark on a Shakespearean tour.

Mrs. Fiske will open on the road early next September in "Mis' Nelly of N' Orleans," the play which served her this and last season. She will continue in this play until the beginning of the new year, after which she will appear in a new play. Her niece, Emily Stevens, now appearing in "Foot-loose" at the Greenwich Village Theatre, will continue to hold forth there until some time in August, if the warm weather does not interfere. In any event she will present the play on the road beginning early next September.

Grace George has no definite plans for next season except that she will continue appearing out of New York in "The Ruined Lady," which found scant favor here, but a great deal of appreciation on the road. She will continue in the play until next December and then will probably begin rehearsing a new one.

Leo Ditrichstein, in association with Lee Shubert, is to produce a new Brieux play, to open here some time during August. After he has launched this play, in which he will not appear, he will begin a tour of the country in "The Purple Mask," in which he appeared here earlier this season.

James K. Hackett, now in Europe, plans, upon his return next fall, to produce and appear in "The Adventurer," from the French of Alfred Capus, the American rights to which he now holds.

Wilton Lackaye has no definite plans for next season, except that he is ready to begin rehearsing in a new play as soon as he can find a suitable one. Frank Bacon will continue to appear in "Lightnin'" at the Gaiety Theatre, throughout the Summer and, when the play ceases to draw in New York, will go on tour with it.

Jeanne Eagels who appeared here in "The Wonderful Thing" at the Forty-eighth Street Theatre is scheduled to open in the play in Chicago early next September. Willard Mack will appear in his own play, "His Grace, the Loafer."

Robert Hilliard has no plans for next season, excepting that he expects to appear in a new play by November.

Taylor Holmes, at present in Chicago in Sam Shipman and Percival Wilde's play, "To-morrow's Price," which A. H. Woods produced, will remain in the Windy City until next August and then come to New York, where the piece is scheduled to open at the Hudson Theatre.

Florence Moore will continue her tour in "Breakfast in Bed."

Mary Nash, appearing in London at present in "The Man Who Came Back," will probably not return to this country until next Christmas. Early in 1921 she will appear in a new play, it is said, called "Man and Woman." Her sister, Florence Nash, has no plans for next season.

Ruth Chatterton is in Europe at present.

(Continued on Page 30)

TORONTO LIKES CARROLL PLAY

TORONTO, June 21.—"Daddy Dumplings," the play of Earl Carroll and George Barr McCutcheon, which had its premier at the Royal Alexandra Theatre last week, is an appealing new comedy with a balance of kindly humor and gentle pathos.

The play is built around the central idea that there is a special appeal in everything that happens on Christmas Eve, sad things being twice as sad, and glad things twice as glad. The opening scene shows "Daddy Dumplings" as an old bachelor who has reached middle age before he has had an opportunity to enjoy life from the standpoint of domesticity. It then being too late to enter into the bonds of wedlock, he has adopted a number of children to brighten his home.

A fortune has been left by an Uncle and Daddy Dumplings, with his adopted children, is celebrating Christmas. The reading of Dickens' "Christmas Carol" had always been a custom and this Christmas was no exception to the rule. During the reading of the Marley's ghost part, bad news comes in the shape of advices that a bitter enemy, who believes himself the rightful heir to the estate to which "Daddy" has fallen heir, has won the case in the courts, and that the fortune and estate must be given up to his cousin, Sidney Danks. This fills the old bachelor with dismay, as it forces the children to become a public charge.

The second act depicts the breaking up of the home, and unfolds the reason for the bitter enmity between "Daddy Dumplings" and the cousin who has beaten him in the courts.

The third act shows a poverty-stricken flat in New York. It is again Christmas Eve and the kindly, benevolent old man has planned an entertainment for the children who are to visit him from a Children's Home. There is a return to an atmosphere of love and affection and a surprise is in store for them all, as the denouement, in the death of Sidney Danks, allows them to return to the former state of affluence and happiness. The final tableau of the youngsters, all in their night gowns, once more listening to the reading of the "Christmas Carol," makes a highly effective ending.

For the first performance on any stage the production went very smoothly. The children's part had been most carefully rehearsed, and were enacted with real juvenile abandon. Tom Wise had the central and dominating role, and his interpretation was unaffected and thoroughly natural in its revelation of whole-hearted benevolence.

The leading supporting parts were those of Florence Danks, taken by Ruth Gilmore, Richard Watson, appropriately taken by Graham Velsey; Sidney Danks, who appeared but in one scene, but created an impression as acted by Richie Lang, while A. Romaine Callender, Helen Travers and Mary Murphy did good work in the roles of domestics. The children were Ethel Sloan, Alfred Woodhouse, Babbs Beggs, Berfni Beggs, Joyce Beggs and Billie Owens.

ANNULS MARRIAGE TO STAR

CHICAGO, Ill., June 19.—Frances Ingraham McVitty Marks, operatic star and well known to Chicago's theatrical colony, chopped the Marks from her name and shortened it to Ingraham in less than ten minutes last week. Her latest husband, Dr. Julian B. Marks, assisted, for he got his marriage to her annulled.

Miss Ingraham divorced Carl G. McVitty, whom she married in 1913, after he went to war and, according to her "left her flat." Dr. Marks and she were married in Toledo before the year necessary for another marriage had elapsed after the divorce. That was the burden of the Doctor's plea.

ENGAGED FOR "ROSE GIRL" SHOW

Three of the principals for the "Rose Girl" show which is scheduled to open in Washington August 23, were engaged last week by Anselm Goetzl, who recently organized the producing corporation which is to produce the piece.

Those engaged are: Flora Zabelle, Louis Simon and Josie Intropodi. Max Steiner will be the musical director. The show is slated to go into rehearsal the latter part of July.

ILLINOIS HARD ON CARNIVALS

ELGIN, Ill., June 19.—The action of States Attorney Abbott in declaring that gambling concessions must be cut out of all carnivals that hope to operate in the state, has stirred a great deal of opposition among his political enemies and, as a result, several mayors have declared their intention of allowing carnivals to run as they want to in their towns. The trouble started with a complaint by members of the Women's Christian Temperance Union, that visiting carnivals were corrupting the morals of the community, etc., by their gambling devices and that they wanted them stopped.

The subsequent action of the state's attorney and the refusal of the mayors to live up to the decree has placed the carnivals in an unhappy condition, for they don't know now whether or not they may carry concessions. A good many towns have been closed tight to carnivals in the light of this ruling and, consequently, those shows which depend upon the small towns, will either have to cut out the chance games or go out of business.

OLD MUSIC HALL CHANGES

CHICAGO, Ill., June 19.—The incandescents of the Old Whitney Opera House and, later, the Central Music Hall, will again flicker over the entrance to the playhouse within the near future, as a result of the purchase of the twelve story building and the fee at 62-66 East Van Buren Street by the Chicago Musical College, for \$550,000. Negotiations are now under way with three eastern theatre managers for the 800 seat auditorium on the second floor for use as a high class legitimate house of the intimate type.

The musical college, one of the largest in the world, with more than 4200 students, will remove to its new quarters when its present lease expires, in about two years. The structure will be called The Steinway Hall Building and the Playhouse will be known as the Steinway Theatre.

MUSICIAN STRIKE AVERTED

CHICAGO, Ill., June 19.—A committee representing theatre managers of this city, met with a like committee from the Chicago Federation of Musicians at the Palace Music Hall on Thursday morning and discussed the union wage demand of a 75% increase.

It is said that an agreement was reached and that the threatened walkout of all musicians playing in loop theatres, motion picture houses, cabarets and restaurants has been averted.

The musicians gave the theatre owners until July 4 to meet their wage increase demand. James C. Petrillo, acting president of the Chicago Federation of Musicians, headed the delegation from the union.

TO TAX THEATRES FURTHER

CHICAGO, Ill., June 19.—A new effort to curb the sale of theatre tickets by scalpers is to be attempted by the city council. Its revenue commission has ordered Assistant Corporation counsel Morton S. Crossy to draft an ordinance requiring theatres to pay a fee of \$5 a day extra whenever its tickets are sold above \$3.

As most of the large downtown theatres pay a license fee of \$1,000 a year, the new provision would assess another \$1,000.

DANCER WANTS \$50,000

HINTON, W. Va., June 17.—Nyma Scabert, danseuse, wants \$50,000 damages from the proprietors of the McCreery Hotel for a skinned knee. She has instituted a damage suit in the Federal Court at Charleston against the proprietors, charging that, while on a road tour, she had stopped at the hotel. While there she walked into an open elevator shaft and barked her knee so severely that it interfered with her dancing, she says.

DILLINGHAM SIGNS DANCER

CHICAGO, Ill., June 19.—Anna Ludmilla, American dancer, formerly a member of the Pavley-Oukrainsky and Chicago Grand Opera Association, has been signed with Charles Dillingham. Her New York appearance is set for September. Dillingham is said to have signed her without seeing her dance.

BROADWAY SEASON PRACTICALLY ENDS AS SEVEN SHOWS CLOSE

Bad Business Last Week for Everything but the Hits Forces Termination of Runs—Several More Winding Up Next Saturday

The closing of seven Broadway productions, accompanied by an equal number of playhouses on Saturday night of last week, practically marks the end of New York's theatrical season, in so far as dramatic shows are concerned. Of the seven theatres, the majority will remain dark until the middle of August, and a few until Labor Day. For the most part, the productions are scheduled for a Summer lay-off, with runs to follow next Fall in the larger road cities.

Business went to pieces at all houses holding anything less than a hit last week, which forced the closings, although in the case of "East is West," it had been showing at the Astor for over one and a half years and could have continued.

"His Chinese Wife," the Blaney's first attempt to produce Broadway shows in some time, is the youngest of the batch. It opened at the Belmont, Monday, May 17. This play, a dramatization of Forrest Halsey's magazine story, "The Unwanted One," is scheduled for the storehouse. In the cast were Frances Neilson, Leah Winslow, Edna Noyes, Ethel Wright, Frank Conner, Forrest Winant, Madeline Delmar, Laura Clairon, Mabel Bert, Jane Meredith, Doris Fellows and George L. Brown. It was staged by Hal Briggs and Jack White. The Belmont Theatre, where it was playing, is open for a Summer show, but, as yet, no production has been booked into the house.

"Martinique," Laurence Eyre's melodrama of the French West Indies, given its metropolitan premiere by Walter Hast on April 26, at the Eltinge, will open in Boston July 23 for a run. Josephine Victor and Emmett Corrigan head the cast, in support of whom are Mary Moore, Juliette Crosby, Charles Kraus, Arthur Hohl, Helen Blair, Ida Waterman, Vincent Coleman, Fleming Warde, Mary Laura Moore, Mabel Turner, Frank Dawson, Stewart Evans, Margaret Bird, Donald Call, Howard Hensley, Marion Dyer, Roy Hunt, Robert Heyworth and Mercedes Lee.

The Eltinge will remain dark until the first week in August, during which time a new floor will be laid and other alterations and decorations made. This work was to have been done last Summer, but, as the result of a carpenter and decorator strike, was put off until this year. The house will open on August 5 with "Lady's Night," a new Al Woods show.

The Republic, where "The Sign on the Door" was playing, will remain closed until August 16, when it will open with "The Lady of the Lamp," produced by Al Woods in conjunction with Earl Carroll. This show was given its try-out some time ago by Carroll, under the title of "The Way to Heaven." It was then brought in and rewritten.

"The Sign on the Door" is scheduled for a Summer lay-off and will begin a road tour in the Fall. Marjorie Rambeau, appearing in the leading role, will sail for London Saturday to begin work on a motion picture feature, and will return the latter part of August. Among those in the cast are Elwood Boatwick, Lowell Sherman, Jules Ferrar, Charles Mather, Hugh Dillman, Beatrice Allen, Mildred MacLeod, Lee Baker, Kenneth Miner, Robert Vivian, Herbert Broderwick, Paul Everton and Spencer Evans.

"My Lady Friends," H. H. Frazee's production, which opened at the Comedy on December 3, will take to the road about the last week in August. The Comedy will remain closed throughout the Summer, with a possibility of opening the latter part of August with a new Shubert comedy, probably "The Lights of Duxbury." Appearing in the cast of "My Lady Friends" were Paula Shay, Valli Belasco, Martin, Rae Bowdin, Theresa Maxwell Conover, Stewart Robbins, Vin-

ton Freedley, Robert Fiske, Edith King, Jane Warrington and Jessie Nagle.

Booth Tarkington's comedy, "Clarence," one of the season's hits, is scheduled for a road tour of the larger cities next Fall. It opened at the Hudson on September 20 last. This house will remain closed until the middle of August, when the Al Woods production, "To-morrow's Price" with Taylor Holmes, will take up its abode there. George Tyler produced "Clarence" with the following cast: Susanne Westford, John Flood, Mary Boland, Glenn Hunter, Viola Harper, Elsie Mackaye, Alfred Lunt, Sidney Toler and Willard Barton.

Will Morrissey's "Buzzing Around" will follow "East is West," into the Astor. The last named piece, which opened December 25, 1918, has enjoyed one of the longest Broadway engagements on record. It will take to the road next Fall, playing extended runs in Boston, Chicago and other large cities. William Harris is the producer and included in the cast are Fay Bainter, William J. Kline, Edwin Maxwell, Frederick Howard, Lester Loneragan, Albert Berg, William Tennyson, Harry Maitland, Arthur Ginson, Walter Lewis, Frank McCormack, Ethel Intropidi, Martha Mayo, Harry Maitland, Charles A. Stevenson, Martha Spear, Helene Sinnott and Louise Kracke.

"Buddies" was also among the shows to end its run. Ed Wynn's Carnival followed it into the Selwyn on Monday night. "Buddies" will open a road tour next Fall. In the cast were Robert Middlemas, Bert Melville, Chester Miller, Adrian H. Rosley, Horace A. Ruwe, Frank R. Woods, Richard Cramer, Ralph Margan, Donald Brian, Camille Dalberg, Ruth Williamson, Pauline Garon, Virginia O'Brine, Edouard Durand and Maxine Brown.

John D. Williams' production of "Beyond the Horizon" will close at the Little Theatre next Saturday night and will take to road in the Fall. So far no production has been scheduled to take its place and, in all probability, the house will remain closed until Labor Day. In support of Richard Bennett, in the leading role, are Robert Kelly, Elsie Rizer, Sidney Macy, Mary Jeffery, Erville Alderson, Louise Closser Hale, Elfin Flinn, George Hadden and George Riddell.

"Shavings," Pauline Phelps and Marion Short's dramatization of Joseph Lincoln's novel of the same name, given its premiere under the direction of Henry W. Savage on February 16, will also close next Saturday, re-opening in the Fall for a road tour. The Knickerbocker, at which house it has been showing, will remain closed for the Summer. Appearing in the cast are Harry Beresford, James Bradbury, Charles Dow Clark, Douglas MacPherson, Mitchell Harris, Earl House, George Neville, Dudley Clements, Clara Moores, Vivian Tobin and Lillian Roth.

"The Hottentot" will leave the George M. Cohan Theatre, August 10 and be followed by Will Rocks' "Silks and Satins" show, scheduled to remain there for the rest of the Summer. The "Hottentot" show will lay off for the remainder of the Summer, opening anew for a road tour in the Fall.

The Chicago season for dramatic shows also practically wound up last week with the closing of "Golden Days," with Patricia Collinge, after a fourteen week run at the Blackstone, and the termination of Willard Mack's romantic melodrama, "Poker Ranch," at the Olympic, where it has held forth for three weeks with Clara Joel in the leading role.

ZANCIGS SHOW OPENS

ASBURY PARK, N. J., June 18.—The Zancigs opened a summer engagement in this city on Saturday night last under the management of John Baughman.

WYNN SHOW AVERAGES \$20,750

Ed Wynn's "Carnival" show moved from the New Amsterdam to the Selwyn Theatre, where it opened last Monday night, played to a total of \$228,250 on the eleven weeks it spent at the former house. This means that the average weekly receipts amounted to \$20,750.

Last week, one of the few off ones the show has experienced, due chiefly to the varied and uncertain weather that prevailed, the receipts amounted to \$18,400. At the Selwyn, where the show moved to make room for the "Follies," the advance sale early this week was upwards of \$1,800, which seems to indicate that the show will thrive at the latter house, too.

None of the girls in the chorus receives less than \$40 a week in New York. Next season, according to Fred Zweifel, the show's manager, the minimum wage scale for the chorus will be \$55 a week in New York. The new wage scale will become effective September 6, Zweifel stated, and already several of the girls in the show have signed contracts for next season.

HAMILTON DOING NEW PLAY

OAKLAND, June 20.—Hale Hamilton and Grace La Rue, to whom he was married recently, are expected to arrive here this week for the double purpose of enjoying their honeymoon under California skies and giving the premier presentation of Hamilton's latest play, "Her Father's House," at the Fulton Theatre.

The play which is to open the week of July 4, will later be produced in New York by John Golden. Hamilton and Miss La Rue were in Oakland last year, when they appeared at the Fulton in the first production of Hamilton's play "The Wonderful Workshop," afterward renamed "Dear Me."

MABEL WILBUR OPERA OPENS

SAN FRANCISCO, June 18.—The Mabel Wilbur Opera Company, under the management of J. E. Behymer, opened at Philharmonic Auditorium last night, where it will present a series of light operas during the coming season, at prices of one dollar top.

Mabel Wilbur, who played the "Merry Widow" here several years ago, appeared in the principal feminine role. Other members of the company are Roger Gray, Olga Steck, Marjorie Bennet, Holly Leslie, May Wallace, and Edward Forbes.

Victor Herbert's "Mlle. Modiste" was the vehicle for the opening.

GERALD GRIFFIN SAILING

SAN FRANCISCO, June 21.—Gerald Griffin will sail for Australia on July 10th. He intends, this time, to stay there for the better portion of two years, during which time he will appear in "Terrence," "Old Limerick Town," and "Macushla," for all of which he has made arrangements with Chauncey Olcott.

From Augustus Pitou, he has secured several of the Fiske O'Hara plays and will also make one original production, that being "Rose o' Killarney."

OPENING IN OCTOBER

BOSTON, June 21.—"The Outrageous Mrs. Palmer," which has been played by Mary Young at the Arlington Theatre, is scheduled to open in New York in October with Miss Young in the title role supported by a cast to be selected by the Shuberts. Until that time Miss Young will remain at her Summer home in Swampscott.

MAUDE BUYS AMERICAN PLAY

BALTIMORE, June 22.—It has been announced here that Cyril Maude, the English actor, has purchased the English rights to "The Poppy God," a new Chinese play by Leon Gordon and Leroy Clemens, which had its premiere in the Auditorium last night, and will produce it in London in September.

NEW CIRCUS CHARTERED

DOVER, June 20.—A new circus, formed by George B. Teneyke, of Albany, and Joseph E. and Wallace V. Miller, known as The Miller Brothers, has been chartered here with a capitalization of \$5,000,000.

WARNS AGAINST LEGION SHOWS

Warning has been issued to all Equity members about to sign with American Legion shows to insist upon a salary guarantee prior to undertaking the engagement. This came about as a result of the recent trouble in Wilmington, where the initial carnival venture of the American Legion went on the rocks after two weeks' running. The ex-soldiers, although not financially responsible, it is said, made good the players' salaries, amounting to some \$5,000, and are said to have dropped close to \$10,000 in the venture.

The carnival was booked into Wilmington under the management of Sam Goldgraber, who, according to Equity, represented himself to the Legion officials there as an experienced showman. It is said the advance takings for the show amounted to more than \$15,000. However, at the end of the first week, complaint that one of the members of the Carlisle Wild West troupe had received no salary, was received at the headquarters of the Chorus Equity. A representative of the choristers was sent to Wilmington, and, it is said, Goldgraber agreed to make a settlement.

But, a week later, another complaint was received from the same source in which it was stated that Goldgraber had failed to keep his agreement. Another representative of the Equity was then sent to Wilmington and the trouble was taken before the Legion, which proved to the Equity official that it was not under obligation to meet the deficiency. However, Legion officials held that, inasmuch as the Carnival was given under their auspices, they were, morally if not financially, responsible for the players' salaries, and made good the full amount.

The warning, as contained in a deputy report posted on the bulletin board of Equity headquarters follows:

"Members taking contracts to play for Carnivals, Benefits, etc., under the auspices of the American Legion, should insist on the Legion putting up a bond before undertaking such an engagement. This is not intended as a reflection upon the American Legion, only as a protection to our people.

"Few of the members of the Legion are familiar with the business of the amusement world and, instead of personally supervising the putting on of their carnivals, they employ a not always perfectly reliable representative of the theatrical business. If the carnival is not a success and there is not enough money to meet the obligations, it is sometimes difficult, legally, to fix the responsibility.

"Recently, a number of people were engaged to appear in a carnival in Wilmington which, they were told, was under the auspices of the American Legion. For this reason, because they felt that the Legion was security in itself, they were not as cautious as they otherwise would have been on the kind of contracts they got. The Carnival was put on by a Mr. Goldgraber, from New York, who supplied the acts. It was claimed that the venture lost money.

"In the two weeks they were there the people were not paid. The Legion claimed that Goldgraber was responsible; Goldgraber that the Legion had all financial obligations. There were many and lengthy complications which made it impossible to absolutely determine who was responsible. An Equity representative was sent to Wilmington and succeeded in getting a little more than half the money due and the Legion's note for the remainder. In this case, although the Legion denied the responsibility, they insisted on shouldering it as a moral obligation and promised to make good as soon as they can possibly get the money.

"Again, we want to emphasize that we do not want to cast any reflection on the American Legion. It is an honorable body and, in this instance, made every effort to meet debts honorably. But, when the Legion makes the mistake of putting its affairs into the hands of unreliable persons, we must protect our members."

"CAVE GIRL" INTO LONGACRE

It is reported that Comstock and Gess will re-open the Longacre Theatre in August with "The Cave Girl," by George Middleton and Guy Bolton.

COURT RULES SUNDAY SHOWS LEGAL IF GIVEN FOR CHARITY

Decision of Much Importance Made By Magistrate Simpson in
Case of Actors Arrested at Jewish Art Theatre—
All Are Discharged

A decision of unusual interest to theatrical people was made last week by Magistrate George W. Simpson who, in discharging Louis Schnitzer and thirteen others, all of whom were charged with giving a public performance on Sunday, held that it is not illegal to give a public performance in a theatre on Sunday if it is done for charity.

Schnitzer is manager of the Jewish Art Theatre. He and the other thirteen defendants, the latter of whom were the actors who participated in the alleged illegal performance, were arrested for giving a performance in Yiddish on Sunday, April 18, last. The police charged that they had given a theatrical performance in violation of section 2152 of the Penal Law.

At the trial it was testified that exemption from the collection of the war tax had been granted on tickets to the performance by the Collector of Internal Revenue, that no tickets were sold at the box office on the day of the performance and that, on each ticket, was stamped the words "Korostishever Relief," indicating the particular charitable object for which the performance was being given.

The police, acting on the complaint of one or more churches in the vicinity of the theatre, charged that the performance tended to create a breach of the peace, despite the fact that it was given in a foreign tongue. However, Magistrate Simpson, in the following lengthy opinion, which is given in full, held that no breach of the peace was created. The decision follows:

The defendants are charged with violation of section 2152 of the Penal Law, in that they are alleged to have given a theatrical performance on Sunday, April 18, 1920, in the Jewish Art Theatre, Twenty-seventh street and Madison avenue, in the City and County of New York.

Undisputed evidence shows that the defendants who took part in this affair are members of the Korostishever Relief Society, which is a charitable organization connected with the Jewish People's Relief Committee. The proceeds of this affair were to be expended for the relief of war sufferers in Europe and more particularly for the relief of the inhabitants of a town in Russia named Korostiv. Announcement was made at the opening that the regular performance would not be given in view of the fact that the day was Sunday, but that an entertainment in pursuance of the purposes of this organization would be had, namely, for charity; that any persons dissatisfied therewith could have their money refunded by application to the members of the society who sold the tickets in the lobby; that several persons left the auditorium and received such refund. Tickets were not sold at the box office. Three weeks prior thereto Hon. William H. Edwards, Collector of Internal Revenue, issued to this society a certificate exempting tickets for this affair from collection of the federal tax, which certificate in evidence, as well as the tickets, on which were stamped the words "Korostishever Relief." The owners of this theatre did not receive any compensation for its use and bore no part of the expenses that day, the society handling all details and assuming all obligations in connection therewith. To augment the proceeds a collection was taken after announcement that it would be given to these war sufferers. The affair began at 1:45 in the afternoon and ended about 4:30 that afternoon. There was no program. The curtain was not lowered. There was no makeup by the performers, who wore their street clothing. There were no songs nor dances. The audience was quiet and orderly. There was no disorder inside or outside the theatre. Nothing tending to interrupt the repose and religious liberty of the community occurred. Section 2140, which is the first division of article 192 of the Penal Law, reads as follows: "The first day of the week, being by general consent set apart for rest and religious uses, the law prohibits the doing on that day of certain acts hereinafter specified, which are serious interruptions to the report and religious liberty of the community."

Section 2152 is a subdivision of article 192 of the Penal Law. All the sections after section 2140, to and including section 2153, are subdivisions of section 2140, which is merely the title and outlines the general scope of article 192. Section 2143 prohibits the doing of work on Sunday, but excepts works of charity and defines it in the following terms: "In works of necessity or charity is included whatever is needful during the day for the good order, health or comfort of the community."

Section 2153 prohibits the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing with or without gloves, sparring contests, trials of strength or any part or parts thereof, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dance on the first day of the week.

All parts of article 192 must be read together, both by reason of the title, 192, and the wording of section 2140. It is apparent that the Legislature under such a rule of construction, intended to exempt from the prohibitions of the article works of charity or works for charitable purposes, and that the kind of theatrical performance that is banned by the statute is a commercial performance for private gain and not for charity.

In the Matter of Will of Vassar (127 N. Y., p. 16) Judge Haight, in discussing taxation of charitable bequests, said: "But this result would hardly be in keeping with the general policy of the state government, which has been to foster and encourage charitable institutions of the character of the one under consideration, and where it operates to relieve the public from the support of the poor and indigent, thus relieving the public of the burden it otherwise would have to assume, to regard it as an almshouse, and as such exempt from taxation."

The promotion of charity being regarded as a state function, whenever a private organization performs charitable work the burdens of the state are thereby lessened and the public well being promoted. The Legislature cannot be presumed to have intended to prohibit acts which have for their purpose the promotion of charity. Indeed, it expressly negatives such intention in section 2143, which, as a part of article 192, must be read in connection with section 2152 when it expressly exempts works of charity from the statutory prohibitions against the performance of work on Sunday.

All the cases I have been able to find involving a violation of section 2152 have been those of purely commercial performances, carried on for private gain and as a part of a regular theatrical business, and even in those cases certain limitations are imposed. In the case of Moore v. Owen (109 N. Y. Supp., at page 592) the court remarked:

"I think it may be safely said that it is the policy of this state as disclosed by legislation from the earliest times is that all secular occupations, not necessary for the welfare of the community, should be discontinued on Sunday, both on account of the character of the day and on account of the public policy involved, which regards the public interest as promoted by one day's rest in seven. . . . The exceptions in favor of drug stores, the sale of tobacco and of newspapers and operations of railroads, &c., are exceptions based manifestly upon the comfort and the convenience of the community and not at all as a favor to the individuals engaged in those occupations."

As the court said: "I feel bound to assume that the Legislature did not intend to make an exception in favor of the theatre proprietor to enable him to carry on his business on Sunday for the sole purpose of making money."

The test to apply in the case at bar is whether this affair was for private gain and whether it seriously interrupted the repose and religious liberty of the community. From the testimony of the officers nothing was said or done which transgressed this inhibition of the statute. An orderly affair, given for the sole purpose of charitable relief for war sufferers by a regularly accredited relief society, which had secured three weeks prior thereto from the collector of internal revenue a certificate exempting it from the collection of federal tax on admissions with no program, no make-up, no costumes, no songs nor dances, proceeded with only after the announcement that the regular performance would not be given because the day was Sunday, with a refund of money to those who did not want to remain with a collection taken after announcement of the charitable purpose thereof, did not, in my opinion, disturb or interrupt the repose and religious liberty of the community and therefore did not violate the statute.

For a man to use the Sabbath to help relieve the suffering and destitution of humanity, caused by the greatest cataclysm in the history of the world, he is to be commended, not punished.

There not being sufficient cause for me to believe the defendants guilty, order them to be discharged.

MORRISEY SHOW OPENS FRIDAY

Will Morrissey's show "Buzzin' Around," opens at Far Rockaway Friday night and comes into the Astor Theatre, June 28.

Violet Englefield, who was with the "Passing Show of 1918" and "Fancy Free," has been engaged to take Lydia Barry's place. She will play Theda Bara in a travesty on "The Blue Flame." Donald Roberts will take Aubrey Yates' place. Lillian May is one of the ponies and Nan Hope, a show girl, has been added to the cast.

Masters and Kraft are to do a travesty on Russian Dancing and will have small three-legged stools affixed to their bodies and on which they will sit while doing the steps.

There are no words to the opening chorus, which will have travesties on the "Son Daughter," and John, Ethel and Lionel Barrymore. A burlesque on the "Mikado" relative to the high cost of living, is one of the important scenes.

COMPLAINED OF AGENTS

The recent crusade started by the police to clear the streets of loiterers in front of public buildings is due to the complaints of merchants in the buildings. It is understood that Shanley, the restaurant man, complained that the agents and actors who congregated in front of the Putnam building insulted several of his women patrons, and, upon his complaint, the police got busy.

GETS RIGHTS FROM CARROLL

Harry Reichman has made arrangements with Harry Carroll to take the Carroll revue, "Varieties of 1920," over the Orpheum Circuit, beginning August 1. Reichman will play the Carroll part in the act.

NEW THEATRE FOR LIBERTY

LIBERTY, N. Y., June 19.—The New Liberty Theatre, seating 1,000 people and owned by Labriola and Freidman, opens on the 21st with four acts of vaudeville and pictures, booked by Fally Marcus.

BUYS "BRIDAL NIGHT" ACT

Abe Feinberg has purchased the rights to the condensed version of "His Bridal Night," and is preparing to play the Loew time. The Barnes Twins are to be featured.

TO RE-JOIN FRISCO ACT

Loretta McDermott is soon to rejoin Frisco in an act and they will go to Chicago, where they will appear at the Mari-gold Gardens, for the Summer.

BAYONNE HOUSE CLOSES

Feiber and Shea's Opera House, Bayonne, N. J., closed its vaudeville season on Saturday night.



HARRY HOLMAN

In his new comedy success "HARD BOILED HAMPTON," by Billie Miller and Stephen G. Champlin. Week of June 21, Orpheum, Brooklyn; week of June 28, 81st St. Theatre, Manhattan. Direction of THOMAS J. FITZPATRICK.

WEBER TRIES TO GET DIVORCE

BUFFALO, June 16.—A divorce suit filed here by L. Lawrence "Larry" Weber, the New York theatrical producer, against Edith Hallor, whom he married in January, 1919, was tried yesterday in the Supreme Court before Justice Wheeler. The suit was undefended and Mrs. Weber did not appear at the trial. Jack Dillon, manager for Mary Pickford, was named as co-respondent.

According to the latter's complaint, as well as testimony adduced at the trial, the alleged acts of infidelity with which Mrs. Weber is charged, occurred at 5120 Hollywood Boulevard, Los Angeles, Cal., between January and April of this year.

Depositions of witnesses in California, taken in that state by permission of the Supreme Court here, were read into the record at yesterday's trial. Mrs. John C. Gladstone, whose husband was Edith Hallor's chauffeur in California, testified that Mrs. Weber told her that "of course, you know that I have been living with Mr. Dillon for some time. I find I have made a big mistake."

Private detectives shadowed Mrs. Weber during most of the time she was in California, the proof shows, and it was on their testimony and corroborating statements by other witnesses, including Mrs. Weber's maid and chauffeur, that Weber asked for the judgment of divorce.

Bert Holmes of Los Angeles, a detective, testified he knew Edith Hallor Weber and identified a picture of Edith Hallor in the May 8 issue of a magazine. He admitted he was engaged to watch Mrs. Weber and saw her enter the apartment of Jack Dillon in Hollywood boulevard. He knew Jack Dillon as a motion-picture director. His story related to calls Mrs. Weber made at the Dillon apartment and the length of time she stayed there.

John E. Arnold of Los Angeles, also a witness, said he saw Mrs. Weber and Dillon go to the apartment March 18 of this year. "I saw them hugging each other and kissing each other standing up," he swore.

F. A. Tyrrell of Arizona testified he knew Dillon as director for Mary Pickford at the Brunton studio and had observed his companionship with Mrs. Weber. Neighbors in the apartments adjoining Dillon's told what they observed.

Mrs. Mae Aaron of San Francisco, who was at Apartment No. 3 in the Hollywood boulevard place, while Dillon had Apartment No. 5, testified she "saw Dillon hold her hand and kiss her affectionately while standing on the running board of her automobile. He kissed her three times," she said, "talked a while and then he kissed her again. The limousine drove away. He watched the car out of sight."

John C. Gladstone of No. 1463 Tamarind avenue, Hollywood, who was in the auto-renting business, was engaged by George L. Irving, manager for Weber at the Brunton studio, to attend to Mrs. Weber's automobile desires during her western visit.

Gladstone testified that Dillon, as Mary Pickford's manager, was preparing for pictures early in 1920 at the Brunton studio, Melrose avenue, Hollywood, and that Manager Irving for Weber Productions, Inc., of New York, was making pictures there. He swore Mrs. Weber, who was known to the profession as Edith Hallor was under contract as star with the Weber production for two pictures, "The Children of Destiny" and "Just Behind the Door."

Mrs. Weber maintained apartments in the Beverly Hills hotel, Gladstone said. He testified he often saw Jack Dillon in Mrs. Weber's dressing room at the studio and often saw them demonstrate affection by "hugging, kissing and caressing."

Once, Gladstone said, he went to Dillon's apartment at the direction of Mrs. Weber, who gave him the key, to get a bottle of gin. He got the gin and returned to the studio and saw Mrs. Weber prepare gin drinks and give some to Eddie Southerland. Later, his testimony shows he heard Mrs. Weber and Dillon arguing in the dressing-room over the gin drinks which Mrs. Weber gave Southerland and heard the film star say to Dillon: "Haven't I given you enough to you?"

The driver of Mrs. Weber's motor swore
(Continued on page 27)

LAMBS CONSIDERING PLAN TO ACQUIRE OWN THEATRE

John Golden Has Offered Proposition to Build One and Take It Under Lease—Special Committee Formed to Act on the Matter

That the Lambs' Club will have a regular theatre adjoining its easterly wing, was indicated early this week following a meeting of the club's membership on Monday afternoon, at which a proposition by John Golden to build a theatre was considered. No report on the decision reached in the matter was issued, nor would R. M. Burnside, the club's Shepherd, who presided, vouchsafe any information.

But it is reported that, after a great deal of wrangling over Golden's proposition, the members present, a majority of whom favored it, decided to leave it to a special committee of five members, who will be appointed to act with full powers and to do as they see fit in the matter. It is also reported that R. H. Burnside will be chairman of this special committee and that he is favorably disposed toward the proposition.

Golden's offer to build a theatre reveals the fact that he has managed to acquire three houses on West Forty-fourth Street adjoining dwellings, with stores built where the basement floor formerly was. Their respective numbers are 122-24-26 West Forty-fourth Street.

The reason Golden cannot build on the site of these three dwellings is because he lacks twenty feet of frontage. Under the law governing the building of theatres, it is necessary that the entire plot should be twenty feet wider than it now is. This can be made possible by

cutting a twenty foot slice off the easterly end of the Lambs' Club. So Golden came forward with the following proposition to the Lambs:

He will pay for the reconstruction of the Lambs' clubhouse made necessary by the lopping off process. He will also contribute \$100,000 toward the construction cost of the theatre. Upon its completion, he is to rent the theatre from the Lambs for a term of ten years at a yearly rental of \$42,000, the Lambs to pay the expenses of the upkeep of the building. At the end of ten years, the theatre will revert entirely to the club. And, during his tenancy, Golden agrees that the Lambs shall have the use of the theatre without charge at such times as he is not using it for production purposes, especially during non-matinee days and Sundays, on which days the Lambs could use the theatre for their own entertainment purposes.

Another source of revenue that would accrue to the Lambs' Club, according to Golden's proposition, would be from bedrooms constructed in the theatre structure to replace those eliminated by the proposed lopping off. The entrance to these rooms would be through the club house only.

It is said that a majority of the club's members favor the plan proposed by Golden, who, for a number of years, past, has taken an active interest in the club's theatrical entertainments.

WANT TO HELP NELLIE REVELL

Nellie Revell, former newspaper woman and more recently publicity director of John Cort's productions, is to be made the recipient of a testimonial benefit to be held July 11 at the Cohan and Harris Theatre. Miss Revell is at present a patient in St. Vincent's Hospital, where she has been bed-ridden for more than a year as the result of an affection of the spine.

Miss Revell has undergone a series of operations at the hands of several of the foremost spinal specialists in the East. Her illness has not only sapped her vitality, but has also resulted in an excessive drain on her financial resources. With proper care and treatment specialists declare that she may recover within the next year or two and her friends have decided to see that she receives it.

A committee, headed by E. F. Albee, whose personnel is as follows, will look after the arrangements connected with the benefit performance:

Sam H. Harris, treasurer, Abraham Levy, secretary; George M. Cohan, A. L. Erlanger, Arthur Hopkins, Arch Selwyn, Lee Shubert, A. H. Woods, Henry W. Savage, Percy Williams, Martin Beck, John Ringling, William A. Brady, Morris Gest, Marc Klaw, Richard Herndon, Martin Herman, William Oviatt, Arthur Hammerstein, Walter J. Kingsley, John Pollock, Nora Bayes, Blanche Ring, Marcus Loew, Pat Casey, Jenie Jacobs, Charles Bird, Jules Murray, C. F. Zittel, John Golden, William Harris, Joseph Schenck, L. Lawrence Weber, Edward Darling.

WOODS REHEARSING COMEDY

"As the Clouds Roll By," a new comedy by William J. McNally, has been placed in rehearsal by Al Woods. Irene Fenwick will act the principal role. Others in the cast are Robert Ames and Elwood Bostwick.

ENGLAND WELCOMES MARY

LONDON, June 21.—Mary Pickford and her husband, Douglas Fairbanks, arrived here today. The crowd of movie fans that turned out to see the popular honeymooners made it necessary for a cordon of porters to clear the way before they were able to leave the station for their hotel.

LACKAYE GOT ONLY 914 VOTES

Final announcement of the vote cast in the recent Equity election was made public early this week by H. C. Wells, chairman of the tellers committee.

The work of counting the ballots has stretched over a period of two weeks, the tellers being confined to their task exactly ninety-nine hours. The final count discloses the fact that less than half the members voted, the total number of ballots cast being 3,755.

John Emerson, candidate for the presidency on the regular ticket, was elected by a majority vote of 2,837. Wilton Lackaye, the opposing candidate, received only 914 votes. Four voters scratched their ballots and cast their vote for the retiring president, Francis Wilson. Sixty-three votes were cast for thirty-three candidates not nominated. The final tabulation further discloses that there were forty members present at the annual meeting who failed to vote. 3,301 votes were cast by members with their dues paid up to November and 450 with dues paid to May.

Burton Churchill, independent candidate for the vice-presidency, won by a vote of 825, while Ethel Barrymore, described as the mainstay of the regular platform, scored 292 votes. Edwin Mordant, slated for corresponding secretary, won another victory for the independents, getting a majority vote of 841 over Grant Stewart's 291 on the regular ticket. Richard Purdy was elected treasurer by a majority vote of 3,753, coming within two counts of receiving a unanimous vote.

Ballots cast for candidates for the council on the regular ticket follow: Edmund Breese, 2,934; William Courtney, 3,737; Will Deming, 2,923; Echlin Gayer, 2,855; DeWitt Jennings, 2,896; Otto Kruger, 2,891; Ralph Morgan, 2,918; Grant Mitchell, 2,943; Marjorie Rambeau, 3,725, and Ernest Truex, 2,908.

Ballots cast for candidates for council on the independent ticket follow: Richard Bennett, 891; Harrison Brockbank, 837; Frederick Burt, 857; Charles Cherry, 857; William Courtney, 3,737; Constance Farber, 855; Elsie Ferguson, 3,705; Mona Kingsley, 837; Frances Marlin, 803; Marjorie Rambeau, 3,725; H. B. Warner 863, and Ralph Whitehead, 842.

Ling Ritchie was elected on the regular ticket to serve on the council for one year, by a vote of 2,883. Frank Bacon, also on the regular ticket, was elected to serve on the council for a period of two years, by a vote of 2,883.

Threats made by Wilton Lackaye that he would contest the vote before the Four A's and drag the election into the courts, have petered out. That Lackaye, despite the popular belief that he is a poor loser, will swallow his defeat and let the matter drop, is the agreed opinion of the newly elected candidates.

John Emerson, the new president, sailed for Europe to-day, Wednesday, aboard the *La France*. He will confer with English and French actors' associations for the purpose of a closer consolidation between the two and Equity. He will return to New York in a month or six weeks.

PRODUCER DISAPPEARS

William De Vaudry, who several weeks ago came to Manhattan from Hoboken, prepared to set himself up as a Broadway producer, early last week dropped out of sight and is being sought by his friends. Behind him he left a company of players already in their second week of rehearsal, stage properties and a complete outfit of costumes, for which he is said to have paid cash. Inquiry at his Hoboken address has so far failed to shed any light regarding his whereabouts.

De Vaudry's production was to be known as "The American Beauty Revue." He engaged Cal La Vance, a motion picture actor and director, to stage the piece. The latter, having failed to find any trace of De Vaudry, has decided to produce the revue himself, taking a chance at booking it for a vaudeville route or into one of the resort hotels for a Summer engagement. The players were all engaged through the Chorus Equity engagement bureau.

"COME SEVEN" IS SLIGHT

ATLANTIC CITY, June 21.—After the dawn of dramatic novelty has come and gone, it remained for George Broadhurst to tempt Providence with still one more variation.

"Come Seven," the opus offered last night at the Appollo Theatre, is a comedy of the colored gentry ever and anon pre-empting the theories of Octavius Roy Cohen, of Saturday Evening Post repute.

"Come Seven" fell a "three," however, for what proved to be entertaining characters in typographical form, lost both vigor and color in the flesh-and-blood representation. For one thing, colored parts are extremely difficult except for those who have made specialties of such roles. For another, it is an open question whether white folks understand enough of the ingenuousness and ingenuity of the Negro character to appreciate a comedy which depends for humor entirely upon racial characteristics. Aside from these histrionic and physiological obstacles, the Cohen stories rely a great deal upon the author's phraseological dexterity. So, with the play, much is demanded of the line, without an accompanying support of situation.

It is a finely knit story which the play weaves, but one so light and inconsequential in body that it probably will prove very susceptible to theatrical draughts. Three parts were neatly done, those essayed by Arthur Aylesworth, Lucille Laverne and Earle Fox. Gail Kane is hopelessly miscast and the others failed to register more than the slightest of impressions.

HARRIET REMPLE'S SUIT STARTS

Harriet Remple's \$25,000 damage suit against Arthur R. Lewis, a wealthy silk dealer, was called for trial in the Supreme Court, Monday.

According to her allegations, Lewis on December 6 last invited her to go to the Arrowhead Inn to discuss a real estate transaction and she started there with him in his automobile. The machine, she says, was damaged and she injured while they were returning to the Harlem Theatre, where she was playing at the time.

KOLB AND DILL CLOSE

SAN FRANCISCO, June 23.—Kolb and Dill have returned here after a twenty-two week season with their "High and Dry" show. The company has been disbanded and a new company and play will go into rehearsal shortly for the coming season.



AL ROTH AND EVA SHIRLEY

AL ROTH, who has been featured with Miss Shirley during her recent successful tour of the Orpheum Circuit and last week (June 14) at the Palace, New York, has created an enviable reputation as a jazz dancer and is the originator of the "Shiver Dance," the most sensational jazz dance ever conceived.

Miss Shirley is the much-talked-of diminutive prima donna with an exceptional voice. This week (June 21), Riverside, New York.

VAUDEVILLE

NEW CIRCUIT TO BUILD TEN HOUSES

PANTAGES TO BOOK THEM

With its financial program practically arranged for and its stock selling campaign under way, the National Playhouse Corporation, organized under the laws of the State of Delaware, with a capitalization of \$2,000,000, announced, last week, that ground would be broken shortly in New Rochelle, N. Y., where the first of its ten planned combination theatres will be built. The New Rochelle house will be called the Huguenot Theatre, and will entail an outlay of upwards of \$325,000, of which amount the corporation will contribute approximately \$75,000, the balance being furnished by local capital. Joseph Lebovich, a theatre realty expert, together with one of the officers of the company, is now on a trip throughout New England obtaining sites for additional houses.

In addition, it was stated last week, the corporation has arranged to take over the theatre in Buffalo planned for construction by E. M. Statler, in conjunction with the new 1,000 room hotel which he is going to build in that city.

According to a prospectus issued by the corporation, it has entered into a booking agreement with Alexander Pantages, whereby the latter will manage and book "a number of theatres to be constructed by this company."

While the details of the agreement are not set forth, it was stated at the stock selling branch office of the corporation, 56 Pine street, that Pantages will receive 10 per cent of the gross profits.

The executive offices of the National Playhouse Corporation are at 469 Fifth avenue. The corporation's authorized capital stock consists of 600,000 shares, divided as follows: 200,000 shares 8 per cent cumulative preferred stock—par value \$10; 400,000 shares common stock, no par value.

Only the preferred stock is being sold. The price is \$10 per share, and for each share that is bought, the corporation gives a bonus of one share of common stock. The entire issue of preferred stock is callable, in whole or in part, at the option of the board of directors at \$11 per share and accrued dividends, on any dividend date after July 1, 1921. It is also stated in the prospectus that "That the entire financial interest of all officers, directors and others connected with the company's management or affairs, either directly or indirectly, is limited to the common stock."

The following are the officers and directors of the corporation: Arland W. Johnson, president; John F. Lampe, vice-president; Gerard Roberts, secretary and treasurer. The directors are Arland W. Johnson, John F. Lampe, Gerard Roberts, William Sebert Scott, Mortimer J. Butler.

Arland W. Johnson is general manager of the corporation. He is an architect, a director of the New York Society of Architects and has looked after the financing, selection of sites and building construction of a number of houses owned by the Famous Players-Lasky Corporation. He was also built a number of theatres for the Proctor enterprises and others throughout the country.

John F. Lampe will have charge of theatre management and bookings. He was formerly booking manager for William Morris, then assistant general manager of the F. F. Proctor Theatrical Enterprise, and in addition has been manager of theatres in various sections of the country.

H. Robbins Burroughs, who has been consulting engineer for various theatre builders throughout the country and who recently completed the Famous Players-Lasky studio in Long Island City, has

been appointed construction engineer. Reginald Pelham Bolton has been appointed mechanical engineer, and Hugh Tallant will act as acoustic engineer.

The plans of the National Playhouse Corporation call for the construction of ten new theatres, to be situated in as many cities throughout the country. All of these are scheduled for completion before July 1, 1921. The New Rochelle house, on which building contracts have already been arranged, is slated for completion by next November 1.

The prospectus sets forth that the locations for which financial and construction plans are either completed or in process of completion, are: New Rochelle, N. Y.; Niagara Falls, N. Y.; Buffalo, N. Y.; Boston, Mass.; Louisville, Ky.; Pittsburgh, Pa.; Washington, D. C.; Milwaukee, Wis.; Cincinnati, O., and Toledo, O.

The "tentative locations for which negotiations are in progress," are: Detroit, Mich.; Akron, O.; St. Louis, Mo.; Indianapolis, Ind.; Lexington, Ky.; Washington, D. C.; Columbus, O.; Pittsfield, Mass.; Stamford, Conn., and Rochester, N. Y.

MIDGETS PROVE BIG ATTRACTION

OMAHA, Neb., June 19.—The publicity which Singer's Midgets have received and the manner in which they were ballyhooed here has resulted in their breaking an attendance record at the Orpheum. Since the show opened, business has been \$500 better each day than it was the preceding week, with prices ranging from 15 to 50 cents. The act carries forty-two people, two seventy-foot baggage car and twelve sets of scenery. Transportation is being paid by the Orpheum office.

BUYS WEBSTER AGENCY

CHICAGO, Ill., June 19.—Billy Diamond has purchased the George Webster Agency of this city and will, hereafter, operate it personally. Diamond also controls the State Booking Exchange of Indianapolis, Ind. George Webster, accompanied by Mrs. Webster, have gone to Paw Paw, Mich., for the balance of the Summer.

SHAKE-UP AT FRISCO ORPHEUM

SAN FRANCISCO, June 20.—There has been quite a shake-up at the Orpheum recently among the front of the house employees. Two of the box-office men have been replaced, the special police, several of the ushers and some of the upstairs office crew.

ACT OPENING IN ELKHART

CHICAGO, Ill., June 19.—Will Harris' "Look Pleasant," a vaudeville act, containing two men and four women, will open for its initial appearance at the New Bucklen Theatre, Elkhart, Ind., next week. It contains singing, dancing and comedy, and carries special scenery.

PUTTING IN NEW REVUE

CHICAGO, Ill., June 19.—A new revue will be placed in the States Restaurant by Will J. Harris, starting July 12. It will contain eight principals and a chorus of twelve girls. The principals are composed mostly of vaudevillians of wide reputation.

NEW BRITAIN HOUSE STOPS VAUD.

NEW BRITAIN, Conn., June 19.—The Lyceum Theatre, this city, which has been playing a split work vaudeville policy, is now playing pictures and road attractions for the Summer. It re-opens its vaudeville policy on August 15th.

HOBOKEN HOUSE DISCONTINUES

HOBOKEN, N. J., June 19.—The United States Theatre, here, has discontinued its vaudeville policy and will play pictures until it re-opens for the season on August 15th.

HAMLIN AND MACK TO SAIL

Hamlin and Mack sail on July 31 to appear over the Moss time in England.

FAMOUS - LASKY MAY TRY VAUDE.

COMBINATION BILLS DRAW

Reports were heard early this week that the Famous Players, noting the prosperity that attaches, generally, to houses playing combination bills of vaudeville and films, may, next season, try the experiment themselves. Being entirely in the nature of an experiment, the rumor also carried the information that only a few houses possessing suitable stages would be used at first. However, if the plan worked out well it might be extended.

From where the big film corporation was to secure its acts was unstated, but it is probable that, with the friendly and family relations that exist between Adolph Zukor and Marcus Loew, any number of acts desired by the big film company could be secured through the Loew booking offices.

It is also possible that the idea might have something to do with Loew's reported intention of turning his houses into big time theatres, but no substantiations could be obtained from either him or the Famous Player people.

SHERMANS WILL CELEBRATE

Dan Sherman has arranged a free program for a special July 4 celebration show at his theatre at Davenport Centre. The bill will include Donovan and Lee, Dancing McDonalds, George Rosener and Company, Harry Barrett, Moscrop Sisters, Bobbie La Salle, Cowles and Pabst, Therese Sherman and her jazz band, Mabel De Forrest, Dan Sherman, Eddie Martz, Jim Simmons, Mrs. Tom Mahoney and Madison Sisters.

PAISLEY NOON'S ACT SPLITS

The dancing team of Myers and Noon, which has been playing the Orpheum time, has split. Noon has decided to stay in California for a vacation, and Ernestina Myers is on her way to New York where she will frame a new act to be seen in Bill Rock's new show.

BILLPOSTERS MEET JULY 12

The International Alliance of Bill Posters and Billers of the United States and Canada, will hold their sixteenth annual convention here on July 12 at the Hotel Claridge. Jack Cohen, of the Henry Savage office, has charge of arrangements.

NEW HOUSE FOR ANSONIA

ANSONIA, Conn., June 18.—The Ansonia Theatre, owned and operated by J. R. Shields, of Derby, opens next Thanksgiving Day, with six acts of vaudeville and pictures. The house seats 2,200 and will be booked by John R. Robbins.

PASSAIC TO HAVE NEW HOUSE

PASSAIC, N. J., June 19.—The Palace Theatre, a new house being built by Dr. Harris, of this city, opens on June 30 with a five-act vaudeville policy. The house, which has a seating capacity of 1,100, will be booked by John Robbins.

WILL DO SANTLEY ACT

Jack Patton and Loretta Marks have been engaged by Santley and Short to succeed Joseph Santley and Ivy Sawyer (Mrs. Santley) in "Bits and Pieces," when the Santleys, now appearing in the revue, sail for Europe, July 3.

SO. NORWALK HOUSE CLOSED

SOUTH NORWALK, Conn., June 19.—The Palace Theatre, this city, closed its policy of split-week vaudeville and will play pictures only during the Summer.

DISCHARGED AFTER FIGHT

A heated argument as to the relative merits of Pershing, Hindenburg, Napoleon and Garibaldi, resulted in a lively time at the Shawview Hotel, City Island, last week, between the proprietor, a German, the musicians, who are American and Italian, and a Frenchman.

After listening to the argument for some time, Norman Spencer, the pianist, put forth his ideas relative to Pershing's merits which were not shared by Joe Capello, the violinist nor the rest, whereupon there was a rough and tumble fight, after which the proprietor is reported to have fired all the musicians.

CRESSY WRITES PLAY

LOS ANGELES, June 19.—Following the completion of his Orpheum engagement here, Will M. Cressy will go to Oakland, where he will try out his own three-act play, just completed. If the Oakland critics say it is good, and folks go to see it in sufficient numbers to uphold Mr. Cressy's own good opinion of his brain child he will take the piece on tour.

VAN AND CORBETT BOOKED

Billy Van and James J. Corbett will close with the "What's in a Name" production this week and open in vaudeville at Atlantic City on Monday. Following this, they are booked for the New York houses, closing at the Alhambra on August 29. On August 30 they will sail for England, opening with the "Rainbow Girl" the early part of September.

WILL STAY OPEN

An endeavor will be made to keep the Palace, Chicago, in connection with the Majestic and State Lake, open all Summer. Other houses definitely set for this policy are the Palace, Milwaukee, Orpheum, Memphis, and the Rialto, St. Louis. August 23 has been set as the opening date for the Majestic, Milwaukee; Orpheum, St. Louis, and Orpheum, New Orleans.

VIE QUINN LEAVING ACT

It is reported here that Vie Quinn, who has been doing her dancing act over the Orpheum time, is quitting the vehicle to come east and frame a new turn. The report also states that her male assistants will get a new girl and continue with the act, under a different name.

PANTAGES CHANGE GOING WELL

SAN FRANCISCO, June 19.—Since the change of policy at Pantages Theatre from the regular three shows daily, with a program of six vaudeville acts, to a continuous show, with a five reel feature picture added, the receipts at this house have increased fully \$1,000 weekly.

LION ATTACKS TRAINER

MONTREAL, June 16.—While going through his act with six performing lions today, John Helliot was attacked by one of the beasts, but, fortunately, escaped unhurt, although his shirt was torn to threads.

RYAN & RYAN SAILING

Ryan and Ryan will sail for England on the Mauretania July 1 where they are scheduled for twelve weeks booking on the Moss Tours. On the same boat will be the Du For Brothers and Ed. Darling.

GETTING ANNUAL CLEANOUT

The photograph bureau of the Keith and Orpheum offices is undergoing its annual clean-up this week. The department is being cleaned of all superfluous matter, in preparation for next season.

DRINKS POISON AFTER QUARREL

SAN FRANCISCO, June 20.—Following a quarrel with her husband, Lawrence, last week, Mrs. Louise Reckler, aged 25, employed as an entertainer at the Columbia Inn, swallowed poison.

VAUDEVILLE

PALACE

The Van Cellos have a neat and artistic act of its kind, the foot-juggling of various articles, especially the novelty barrel strapped to the foot, in which balls were juggled, receiving hands.

The woman looked majestic and shapely in several changes of costume, but did little else than hand various articles to the man.

"Deucing it," were Vardon and Perry, reviewed in these columns last week. They kept going stronger and stronger as they went along. "Pussy Cat Rag" was a hit and an encore was taken which was given an extra punch by Vera Vardon, who looked well in a summery gown of heliotrope shade with brocaded flowers.

Diamond and Girlie were a hit, especially in the Japanese number danced by Lola Girlie. Diamond's solo dance was good for an encore, but he should be more careful in his dressing, as a rip of some size, on the inner seam of the left leg of his trousers, showed a white expanse quite plainly, occasioning a buzz and detracting from his work. There was a smaller rip in relatively the same place on the right trouser leg, also. Girlie received a bouquet of flowers over the footlights.

Frances Kennedy was slated for the next spot, but, flashed on the screen was the information that, due to Lillian Shaw's sudden illness, Joe Cook would deputize. Cook was a riot, although there must have been many who have seen his act several times. Fred Daab, the leader, even laughed at the saxophone and triangle bit and he has seen it more than once. Joe took enough applause and bows to satisfy the whole show. The pantomime saloon bit for the third encore is artistically clever.

Henry Santry and his Syncopated Society Band, closed the first half and will be reviewed in detail under New Acts.

The "Salary Saver," an advertisement for the *Literary Digest* was interjected at this point and flickered through to a sad "Fade Out."

Then we had Frances Kennedy, in a very low cut gown of red velvet, with a bunch of flowers at the waist line. Her opening number was "They're Jealous of Me," the use of which at this point, showed good judgment, for it never would have done for a closing number. The audience gave no indication whatsoever that the song was over or that there had ever been one sung. Followed some talk described in the billing as being original.

"As ye Show, so shall we peep," was flashed in "Topics of the Day" several weeks ago. The triplets joke, "keep the one you want and kill the other two," has been used since "Down Went McGinty" was popular, and "two kinds of meat, hot tongue and cold shoulder," was printed in the first issue of "Poor Richard's Almanac." Miss Kennedy has a good voice but needs new songs and stories. The title of a song announced as her own is "Make Somebody Happy To-Day."

Sanley and Sawyer, reviewed several times, seemed badly placed and would have been in a better spot closing the first half. The act is too long and were the running time shortened, would be improved considerably. It has been seen at the Palace several times and the various scenes from the different shows have all been done on Broadway before, which detracts from the novelty punch. The closing number was the best hit in the act and brought enough applause to take an encore, which was sung and received recognition.

Moss and Frye, on at five minutes to five, were their usual laughing and applause hit. Their style of questions and answers is a scream. Despite the lateness of the hour, they had to give an encore.

Mme. Burnell, in "The Current of Fun," an electric act after the style used by the Salammbos, but with the "plants" from the audience, closed the show. It is not a good closing act for a house like the Palace, though it interested some. H. W. M.

SHOW REVIEWS

(Continued on Page 10)

COLONIAL

Bert and Lottie Walton, who opened the bill, had a tough time with the orchestra. The leader must have had the cues mixed, for there was a dead wait after the second number. Both Bert and Lottie told him number three several times, but he insisted on playing number four and then stopped. Lottie came on, did her best to cover, and danced a few steps, but the leader made no effort to play. Finally, she went over and tried to explain, and he argued the point.

There might be a slight excuse for a mistake at the first performance, but why such a situation should arise Monday night, is not clear. Lottie should be given credit for not walking off and for holding them through sheer force of personality. Her dance, which followed, was a riot. The act received a number of recalls and deserved them.

Maude Earl, in the number two spot, got over nicely and sang in good voice. Frances Pritchard, assisted by Edward Tierney and James Donnelly, have a clever dancing act that made a hit. It is different in many respects from others and the winsomeness of Miss Pritchard, her litheness, and the dancing of the boys, put them over solidly.

Victor Moore was moved up from next to closing to fill the spot left vacant by Joe Cook, who doubles at the Palace due to the illness of Lillian Shaw. Moore made a hit at this house, his act getting over much better than when last reviewed at the Palace.

Clark and Bergman, assisted by a pianist and the Crisp Sisters, hit them just right. Both performers of class, they sang and danced with their usual technical skill and sold their wares with all the ability of experienced showmen.

The Crisp Sisters did several interesting dances and received their due reward. Bergman, in speaking of the two girls, refers to one as the "oldest" of the two, instead of the "older," a little detail that should be corrected. They took a number of bows and were a solid success closing the first part.

Frank Hurst opened the second part and, upon his entrance, received a small hand. The only new song in the act noted was a rube number which did not get over with any spontaneity. He still has the lemonade and the other kid recitations, which are small time. He sang quite a number of Irish choruses. His phrasing was bad, although the finale of these Irish choruses received a better hand than anything in the act. Closing, he received strong applause and took five bows.

Gus Edwards, assisted by Master Vincent O'Donnell and the Misses Hazel and Alice Furniss, sang a number of published songs and a medley of his old time hits, assisted by the others who used appropriate costumes, sang and did various bits of business illustrative of the titles. The hit of the act was made by O'Donnell, who has an unusual tenor voice for one so young, and who knows how to put his numbers over with unusual results. The act, especially the medley, is too long. It seems that Gus has tried to get in excerpts of every song he has ever written or published. A shorter arrangement would be refreshingly interesting and be as big an applause hit.

Joe Cook who went on at five minutes to eleven, was a big hit, relatively, at this house, as he was at the Palace in the afternoon.

The show ran very late, for it was eleven-twenty before the Briants, who closed, went on. Following Cook's act, there was hardly any audience left and they hadn't a chance with their pantomime, quiet, sight-act. H. W. M.

ROYAL

Dupree and Dupree, a novelty act in cycling, started the bill with a routine of stunts on wheels. The girl in the act is plump and pretty. From the way her partner juggled and balanced her, he is evidently capable of putting on a strong man act, as she is anything but a bantam.

Dave Roth is versatility personified. He starts with a song in which he says he is not a singer. In this respect he tells the truth. The piano was his strong point. His closing bit was an impression of George White, which went over well, although the orchestra did not seem to speed it up enough to suit him.

"Confetti," is the manner in which Sebastian and the Myra Sisters style their act. The girls are both graceful dancers and clever violinists. Helene received quite a hand for her toe dancing. Later, she tried a song, but the act would probably go better if she left the singing to Sebastian. Their closing bit was very clever and ingenious. It is a reminder of the old fashioned cake-walk.

Charles and Madeline Dunbar went well in a comedy novelty bill styled, "Animal-funology." If there is any bird or beast that Charles can't mimic it is some fossil of the pre-historic age. He barks like a dog, meows like a cat, grunts like a pig, etc., in a most realistic manner. They scored biggest in an impression of a cat love-affair.

Billy Arlington was well placed and he and his company went over strong in the closing part of the first act. The vagabond comedian and a clever unbilled partner, represent two tramps who enter an office desirous of selling a pair of violins. Previous to their entrance, a woman of society had telephoned a request for two musicians for a dinner party. The manager assigns to them the job, for which they demand the munificent recompense of four bits. Arlington's infectious laugh and clever comedy kept the audience in a constant giggle. The woman enters later and the two comedians exhibit their prowess as violinists. The act closed with a hearty round of applause for a quartet number that gave an impression of Italian street singers.

Miss Bond has a clever act, in which she represents different types of society as encountered in any New York high-class apartment. Her first song is a kid ditty entitled, "I'm an Innocent Kid." Some patron, who had more than one-half of one per cent, seemed to doubt this and, for a time, took the eyes of the audience away from the stage. Despite his attempted comedy, Miss Bond put her song across and the drunk subsided when warned by a buxom female usher. The next bit concerns a love-sick girl on the second floor, whose sweetheart has left her flat. She then gives an impression of the telephone operator, who is Jazz mad. Evidently Miss Bond also had some trouble with her wardrobe as she was forced to wear the telephone girl's garb for her closing number, "Sahara," for which she profusely apologized.

Pat Rooney and Marion Benar are more than popular with the Bronx natives and their revue, "Rings of Smoke," stopped the show. Pat's soft shoe dancing was greeted with as spontaneous a burst of applause as is one of Babe Ruth's circuit clouts. Mlle. Marguerite and Frank Gill made the same hit they have made at every house the show has played. After the finale a demand was made to produce Pat Jr. to which Rooney replied that he would like to, but could not, as the boy is away at school.

Davis and Pele, in an equilibristic marathon, closed the bill with a strong man act in which they were ably assisted by Rooney. J. Mc.

RIVERSIDE

Willie Hale and Brother, in a well put together juggling act, opened the show and did nicely with a number of well executed tricks, the great majority of which, however, having been seen many times before.

Lieut. Noble Sissie and Eubie Blake, late of Jim Europe's U. S. Infantry Band, which set all France to jazzing, stopped the show completely in the second position. The act got off to a slow start, but, from the moment of the introduction of the late Europe's song of no man's land, it picked up speed with each second and closed to a riot of applause. With the addition of one or two numbers in place of the opening songs, the act will score from beginning to end but even in its present condition it is one of the strongest two man combinations seen in many weeks.

Grace Huff and Company, in the sketch "Just Like a Man" have a playlet which differs a little from the usual triangular dramatic or vaudeville act. Miss Huff's sketch is a four-sided affair, two men and two women, whose affections, although firmly fixed, appear to switch from one to the other in an alarming manner. Miss Huff does some good work in the part of a woman who has innocently become entangled with a married man and who, upon learning of the fact, attempts to return him to his wife. Miss Huff's supporting company, especially the male section, leaves much to be desired.

Harry Delf, who, for the past three years, has been with "The Rainbow Girl," is doing a single in which he introduces a number of songs that the programme states are of his own composition. If this be true, he should call in a writer immediately, for practically the entire repertoire is of little value. The photograph album bit, done by him during his previous vaudeville engagements and his clever dancing, carried him over safely. But this does not alter the fact that he is badly in need of better numbers.

Eva Shirley, with her Jazz band, and Al Roth, the eccentric stepper, closed the first part and scored one of the many hits of the first half. The ragtime and jazz tunes received their accustomed reception, but the grand opera bit at the finish, in which Miss Shirley displayed some remarkable vocal pyrotechnics especially in the extreme upper register, won a half dozen curtain calls.

After "Topics of the Day," Fritz Scheff, with Gus Kleinecke in the orchestra leader's chair, made her entrance. Attired in a beautiful Summer foularde costume with a chic burnt orange hat, Miss Scheff looked wonderfully girlish and youthful. Too bad, indeed, that the illusion did not extend to her singing, for it must be said that her once beautiful voice is fading. A half dozen selections, ending with the famous "Kiss Me Again" number were rendered, in addition to an orchestral selection, during the playing of which she made a costume change to a brilliant, black evening gown, covered with lace, caught up on the side and studded with flashing brilliants. Miss Scheff's appearance is wonderful and her voice, considering its long usage over almost a quarter of a century and ranging from grand opera to vaudeville, has lasted amazingly well.

Eddie Buzzell and Peggy Parker duplicated the hit they scored at this house several months ago and left at the finish of their offering with one of the big applause successes of the bill stored away.

Anna Chandler, with a new song repertoire starting out with a clever number in which her pianist, Sidney Landfield, assisted, did well in next to the closing position. The balance of Miss Chandler's repertoire, all special numbers, does not compare with her opening song and made one wish for the published numbers which, even if familiar, are so often far superior to the material written to order.

Brenck's statue horse closed the show. W. V.

VAUDEVILLE

HARLEM OPERA HOUSE

(Last Half)

Grant and Wallace open in "One" with saxophones, which they play mechanically and without expression or phrasing. In "Two," they do some acrobatic work, finishing with a jump up to a foot-to-foot catch, with one man hanging from a trapeze. They display excellent showmanship in selling this trick and do not make the mistake of attempting too much. The act is just the right length and was a hit. It is much smoother than when last seen.

Olga Dee, a pretty blonde in a creation of old rose and gold net, with a girdle of satin on which roses were appliqued, played a violin, displaying a forceful tone, good technique and graceful bowing.

She has a lot of personality and a charming and gracious manner. She put over a number of different character songs in a worthy way. Her diction and enunciation were all that could be desired in the numbers, the best of which were the Irish and French. She does not seem to have the Jewish dialect very well, however, and could work to improve this.

The brass in the orchestra seemed strangely out of tune in her concluding number, a medley, "Oh Promise Me," a few published choruses, "On The Old Green River" were sung and woven into Tosti's "Good Bye" which she sang forcefully and well. Tumultuous applause, which threatened to stop the show, greeted her efforts, but she wisely refrained from doing an encore.

Burns and Klissen, in an act billed as "The Hungarian Rhapsody," have the assistance of two others unbilled. The quartette is doing essentially the same act as the Avon Comedy Four. They were a riot, the comedy never missing fire and the singing holding up its end well. The scene at a theatre, in "One," showing the four men viewing a motion picture, was immense. It was a true-to-life depiction and a strong closing punch. For an encore, several bits that are not familiar were shown, which drew laughs, although their applause value is doubtful after the climax reached by the previous effort.

Edith Casper, she of the figure and nimble limbs, looked well in many changes of costume, each more beautiful than the preceding. She has a pretty neck and shoulders, a pleasant smile and manner, and dances gracefully, but should not attempt to sing, or even talk songs for she has not the voice, punch or experience, to put them over.

The boys work hard and were of assistance in the dancing numbers. The act could stand rearrangement and punching up here and there and a different closing number, the one now used being weak.

Devine and Williams have a travesty act that was a hit. Many of the comedy lines are "gaggy," but laughs seemed easy and the couple ran away to a hit. The woman could stand a little more rouge.

The Byron Brothers Band closed.

H. W. M.

REGENT

(Last Half)

Every act on the bill sang. Some sang better than others, but, just the same, singing was extensively indulged in by some member of each act.

Allen and Shaw also danced. This netted them a good amount of applause, especially at the finish.

Flo Ring is a dainty maiden who has a very pleasant voice. She changed to her various costumes in full view of the audience and looked mighty pretty in each. She sang sweetly and scored to the extent that she was recalled.

Sossman and Sloan opened rather weakly with their singing and patter, the latter of which seemed to lack spontaneity at the outset. But they worked up their offering to such a degree that they managed to gain the favor of every one in the house, crowded to the doors. Miss Sloan has a good voice, a stunning figure and looks well in the brocaded gown that didn't seem to hide anything much above her waistline. Sossman sang well at the finish.

Chief Little Elk and Company were more, so far as the value of this musical act is concerned, "Company" than chief. He sang and played the 'cello, doing both in a limited sort of fashion. But the two women harmonized sweetly and in a telling manner. In fact, they, more than he, boosted the calibre of the act, which found favor.

Frank Gabby could easily make his mark as a character comedian if he were not such a capable ventriloquist. He is good to look at and has the sort of personality that is characteristic of real talent. His offering was received with favor.

Armstrong and Downey, one of whom is a tramp, trick cyclist, while the other is a maiden who sings and dances, have a diverse sort of offering that is more or less distinctive by reason of its diversity. His mannerisms are humorous, despite their kinship to those of the better known Joe Jackson.

M. L. A.

SHOW REVIEWS

PROCTOR'S 125TH ST.

(Last Half)

West and Van Sclen, with their musical offering, opened the bill and went well at the supper show in that spot.

Lew and Paul Murdock do some fair dancing and some not quite so fair. They travesty a dance at the finish.

Pauline Eckhart and Company do not seem to have improved their offering to any appreciable extent. They work in a stilted, amateurish style. In a sketch that is, and always will be, small time. If the girls want to get anywhere, they need new material and a lot of coaching.

Before a special drop in vertical stripes of black and pea-green, and on which parrots and butterflies are depicted, Foley and La Ture do an act that shows class, ability, staging, clever dancing, good singing and some dainty costumes in very good taste.

The girl is a pretty blonde, has a pleasing personality, an infectious smile and a good voice. The man is thoroughly capable and put over a couple of songs, one of which, the Indian number, with ad. lib. nut comedy, was clever. The gown of Alice blue, with the gold net and the Polk bonnet, was fetching, and the Jap costume with the gold applique, worn by the girl, rich.

The Hickman Brothers, with their travesty on a show at Punxsutawney, Pa., which has been described in these columns before, went over fairly well at the supper show, but the "straight" didn't seem to care and delivered his lines in a very perfunctory manner.

The Breen Family made a good closer and is a flash. Three young and pretty girls who work with "pep," open in "One" with a song and dance following. Breen himself then does some clowning, a little juggling and gets a number of laughs. This looks like the Breen of the old juggling team of Breen, Derenda and Breen, and later Derenda and Breen. A young fellow assists, doing some juggling of varicolored balls and using scoops, with the girls. Breen stalls a little too much with the dummies. Some whirlwind dancing is introduced and Nellie does a very fast and nifty clog dance.

H. W. M.

FLATBUSH

(Last Half)

Mattie Quinn, a presentable miss, opened the show, which, on the whole, from opening to closing, is about the best seen here so far by the writer. Miss Quinn got away to a very large hand, taking an encore. She is offering a brand new act, which will be further reviewed in the "New Acts" column.

Rose and Rich, who stepped into the second position on a moment's notice, deserve credit for the manner in which they filled the gap. They stepped in out of the rain when there was a fall down in the number two spot. The lad who sings, possesses a pleasing, powerful voice, which he uses to advantage.

Lizzie B. Raymond and Company, in "Welcome Home," scored a laughing hit. The sketch, dealing with a returned man, tells of how he refuses to go to work contenting himself instead with ranting about what should be done for "heroes" who made the world safe, etc. His mother, an Irish woman from the "ould sod," tires of his ranting and tells him that if he does not get a job, he gets no food. However, he gets a job in Cincinnati, but his mother refuses to let him take it, for she will not live in that city. Miss Raymond was capital as the Irish woman and her company of two did very good work in support.

Paul and Georgia Hall have a high class singing and musical offering. Paul plays upon the violin, while Georgia, a beautiful blond, uses her light baritone voice very pleasingly. They open as a couple of street musicians and then Paul offers some bird imitations and Georgia sings. They close with an old-fashioned bit that brought them back for an encore, which they declined. The act is very neat and refined.

Jack LaVier does nothing sensational on the trapeze. Yet, he is a clever showman. He makes people wait fifteen minutes for him to do two tricks, and, when he is through, he has thrilled them, amused them and bunced them, all in one.

The Oklahoma Four, in song, dance and a small bit of rope spinning, closed the show and had it not been for the fact that it was late and the pictures were already on, would have been taking encores yet. Never have we seen this house so uproarious in its demand for the return of an act.

Jack London's "The Sea Wolf," was the feature picture.

S. K.

AUDUBON

(Last Half)

The Seebacks, in opening the bill, slugged, swatted and pummeled themselves into a big hand with their clever bag punching specialty.

Holiday and Willette, with a choice collection of gags, one of which, in particular, was slightly off color, had little trouble in scoring a small sized hit. Their several vocal efforts were pleasing and well received.

"Cranberries," a comedy sketch containing several humorous moments and a host of technical flaws, slid over by a narrow margin. The first half of this act is given over to much superfluous talk, giving evidence of faulty exposition. However, it speeds up later on and ends in proper tempo. The story has to do with the high price of gasoline and cranberries and the business ability of a young lad who believes in hunches and the luck supposed to follow in the wake of bluebirds. As the act now stands, it is truly a bird, and blue, at that. However, with a little revamping, it should find the small time easy going.

The Kitaro Japs have an interesting and decidedly sensational tumbling act. That it scored a hit would be putting it mildly. One stunt, entirely new to this reviewer, was that in which one of the performers balances three taberets and a member of the trio in mid-air and, after kicking the supports from under the latter, catches him neatly on his outstretched pedal extremities. This stunt alone puts the Kitaro Japs in a class by themselves when it comes to sensational acrobatics.

Googan and Casey, in next to closing, offered a considerably modified version of their "love tax" act, which recently had an abbreviated showing at the Colonial.

Billy Arlington and Company closed the show to the biggest hit of the bill. Arlington dipped often into his bag of burlesque tricks and each time drew a prize.

E. H.

PROCTOR'S 23RD ST

(Last Half)

The Sterlings skated their way into a nice hand at the finish. It is a good opening act.

Ray and Kyle, two women of considerable dimensions, one not unlike, in the point of size, Buster Santos, of Santos and Hayes, start with a double song. Some comedy seemed to miss fire, as the more portly of the two is not a comedienne. The singing of "My Hero" from "The Chocolate Soldier" went for a hand. The girls have strong voices, which blend pleasingly. A published Irish ballad brought enough applause to warrant an encore, which they did to good returns.

Baker and Rogers as two tramps who, with comedy, hokum and singing, were a hit. They "pulled" "When Rose Blows Her Nose On Her Clothes Her Hose Shows," and "The Pants Ripped at the Dance" gag. The use of the word "cock-eyed" grates. One of the men was too red. They have strong voices, work in a natural manner and were a hit.

Kuy Kendall and Girls, with Helen Ely, were a hit, although the act seems a trifle long. The hangings and wardrobe were beautiful and the singing of Miss Ely registered. Kendall, in that fluffy lavender affair, with bare feet and legs, danced in a Bert French manner and gave the impression of being effeminate. This brought no hand and could be eliminated, to advantage. An appreciable wait was noted at this point, following which Miss Ely, looking majestic with a low cut perfectly fitting Empire gown of black jet, sang a rather suggestive song entitled "What Do They Do To Those Girls?" Several varieties of dances were shown, with the girls, after which Miss Ely sang again and registered with good tones.

Kendall was rouged too high and the girls, especially the one in cerise, in the last number, might wear brassiers. The act is pretty and well staged and, with a little smoothing up, would do nicely at the better houses.

Burke and Touhey do two Irish tads in a style of comedy of the days of Thomas and Quinn. They have some talk that is humorous. A key bagpipe is used, an Irish melody sung and a jig danced, following which both dance off. It is an acceptable turn and made a hit.

The Aramant Sisters closed with some good dancing in classy costumes. The tumbling and acrobatic work, especially the walking on their hands, in time to the music, is novel for a woman. They finished with some very rapid Russian steps to an emphatic hit. Price and Bernie will be reviewed under New Acts.

H. W. M.

JEFFERSON

(Last Half)

Lizette, a tall good-looking, well-built woman, started the program going with a rag painting turn in which she depicts certain pieces of art in rags. She works fast, with plenty of pep, and has an offering that will please. Her reception was very warm.

McIntyre and Grant, who held the second position, did very well with a song and comedy chatter turn. They are clever and their material is very funny.

Vic Plant and Company offered a comedy turn that does not rise much above the mediocre. While parts of it are funny, there is nothing exceptional about it. The talk concerns a tall, husky chap, who hails a little Hebrew who passes him, and soon induces him to join in a hold-up scheme, whereby they can both make some money. They agree to make a contract regarding their dealings with each other. While they are talking about their contract, a curtain in a nearby store goes up and a young lady, dressed almost in the altogether, is seen. The tall fellow talks about the contract and Plant talks about the girl. And, there's your act. The closing song, a remnant of schoolboy days, sounds inane and childish, coming, as it did, from the two of them, on a public stage.

South and Tobin offered a fairly good singing act, using popular numbers. For a finish they sing an Hawaiian number in which the man imitates an Hawaiian steel guitar, the imitation being rather good.

Silvers and Berger, two blackface comedians who sing rather well, followed. The boys have a novel opening and some very clever lines, which they use well. A dance by the taller of the two, got many laughs. The act was a laughing success.

Hill and Peggy, in a dancing act, accompanied by a male pianist, got over very nicely. The girls dance well, are graceful and look like a million dollars. They could improve their act by utilizing some sort of setting inside their drop, which is a very good looking one.

The Berkeley Four have the usual Quartette act, it consisting of four men. Two of them are charter comedians.

The Freehand Brothers, in a head-to-head, hand-to-hand, balancing strong man and perch act, closed the vaudeville portion of the entertainment, such as it was. They work well together and looked very nifty in blue trunks.

S. K.

CITY

(Last Half)

The Equilla Brothers, in an acrobatic novelty, opened the show and gave a very good account of themselves in the number one spot. They worked hard, quickly, and with an air of finish that was appreciated.

Fred Roberts, a character song delineator, found little difficulty in pleasing in second position, which he occupied. He was very cordially received, as his offering was well presented and his numbers carefully chosen.

Jean Gordon and a company of three, have a pleasing travesty, in which the old theme of "wanting to try out a prospective heir," and the war, are utilized for comedy purposes.

A certain McGregor has inherited a large fortune. But, in order to test his "manhood," a maiden aunt of his tells him of a provision in the will that he must marry her in order to get the money. Of course, when she hears that all the money on earth couldn't part him from his true love, she is very happy and informs him it was only a scheme to test him, etc. Then comes the usual happy ending. Several songs and dances are introduced in the playlet.

The Neapolitan Duo offered several numbers in Italian and one or two in English. They sing with expression and gestures that stamp them as graduates of some Italian Opera Company. They have powerful, pleasing voices, and, at this house, employed a routine of Italian numbers, familiar to the audience, which stopped the show.

Hoyt, Harris and Lorraine, who followed, did very well with a lot of hokum comedy, ala burlesque. They will be further reviewed under New Acts.

Jean Sothern, erstwhile picture star, was greeted by an ovation when she appeared. Her character song cycle, entitled "The evolution of a Quaker Maid" is cleverly written and presented. Miss Sothern showed that, as a vaudeville attraction, she is just as much a favorite as she was a film star.

Morey, Senna and Lee, like many other teams, have mistaken suggestiveness for talent, and seem to trade upon the character of a certain element, depending upon the presence of that element to make a hit. Why waste singing ability upon such trash?

Giddy and Giddy, in an excellent acrobatic act which the audience had not the intelligence to appreciate, closed the vaudeville portion of the bill. For further review see "New acts."

S. K.

VAUDEVILLE

PAULINE LORD AND CO.

Theatre—Jersey City.
Style—Playlet.
Time—Twenty-five minutes.
Setting—Parlor-four.

Pauline Lord and Company have a playlet that teaches a moral without being a preachment. It concerns an inveterate flirt, who leads many men to believe she loves them until she meets the right one, when she learns that trifling with a heart is not such a light matter, after all.

Sally is a popular society girl who has many sweethearts on her list, all because she tells them what lovely eyes they have and what heavenly smiles they possess. They all fall for it.

Among the many are a young man of twenty, a middle-aged bachelor, an unseen Mr. Sebastian, and a handsome westerner, who really wins her heart. He leaves for a month, promising when he returns to marry her. But, when he does return, he tells her frankly that it was the moonlight. There has always been another girl but they quarreled. However, they have made up again. Sally feels the blow quite deeply, but the flirt within her is so strong that, despite her heartache, when Mr. Sebastian calls, she begins to tell him at once about his beautiful big brown eyes, as per schedule.

The supporting company, including three men and one woman, the latter playing the part of a swell girl, who emulates her grown-up sister, do very well. The one who plays Willie, the twenty-year-old, is very funny, but we don't know whether it's the part or not. The handsome hero is excellent, and the elderly gentleman of means, who has also fallen a victim to "what wonderful eyes you have," do well. In choice of material, company and in the manner in which the act is presented, Miss Lord has exercised remarkably good judgment. The act is of big time calibre. S. K.

OLGA DEE

Theatre—Proctor's 23rd St.
Style—Singing violinist.
Time—Twelve minutes.
Setting—In one, plain.

Olga Dee makes her entrance playing the violin, a semi-classical tune being utilized. She plays a number or two and then proceeds to tell of an Irish jamboree she attended at which several different nationalities were present, and she gives her impression of those present. There is a baby, a French girl, a Jewish girl, an Irish girl, and herself. For her part of the entertainment she plays the violin, meanwhile singing a medley of popular, classical and ancient tunes.

Miss Dee possesses a pleasing voice, plays her violin well and her impressions, while not exactly perfect, are good and acceptable. She has a pleasing offering. S. K.

MISS IMOLENE

Theatre—Proctor's 58th St.
Style—Wire.
Time—Eight minutes.
Setting—Full stage.

"Daintiness on the Wire." Miss Imolene styles her act. In a soft-colored evening gown, she appears before the drop and opens with a singing number. Inasmuch as her voice is up to the average, she then tries another.

After that she starts her real work of balancing on the wire, at which, although she is no Bird Millman, she gives a fairly clever exhibition.

Her best bit on the wire is the singing of a syncopated air, during which she goes through some clever evolutions and intricate jazz steps.

Miss Imolene's act goes over because opening number. J. Mc

NEW ACTS AND REAPPEARANCES

(Continued on Page 12)

MURPHY AND BARRETT

Theatre—Proctor's 125th St.
Style—Blackface.
Time—Ten minutes.
Setting—One.

Two men in burnt-cork, one as an attorney and the other as a sandwich man for a Leavenworth, Kansas, restaurant, come on and go off without as much recognition from the audience as a motion picture would receive. Not the slightest intimation whatsoever was given that an act was on. And it is no wonder.

The act is pitifully small time. Such inanities as "in a cent," (innocent) predominate, and the "Frank and Ernest," gag that was used by Austin and Bailey at least a few Summers back, with others of the same ilk, made up the rest of the material. One could scarcely call it an act.

For a finale, they both go off-stage and after an appreciable wait, the attorney comes back wearing the sandwich boards and the erstwhile sandwich man marches across stage with a gun at his back. This was accomplished during absolute, deathlike and painful silence, following which there was an audible sigh of relief. The present act will never get them anywhere and they seem to lack the experience, personality and technique necessary to put over any other. A. W. M.

BOB ROBERTS

Theatre—Proctor's 23rd St.
Style—Ethiopian.
Time—Eight minutes.
Setting—One.

With a dress suit of brown, trimmed with black velvet, Roberts opens with a "Blues" number, following which he goes into a line of talk, some of which was used by the late Cliff Gordon and, more recently, by another performer, who adopted the method, style and material of the monologist mentioned.

Intermingled here and there, several gags of the early days of minstrelsy were noted, among which the marriage license and dog license joke was told in part only, the correct finish being omitted. Perhaps Roberts never heard the finish. The writer thought that he had done so a long time ago. A parody on a current hit, completed the eight minutes and got a complimentary hand.

Roberts doesn't get his stuff over for two reasons. One is that it is very old and another is that his delivery is not there. He gives the impression of having been with minstrel shows playing the smaller towns and has acquired a style of working in monotones. H. W. M.

RYAN AND RYAN

Theatre—Greenpoint.
Style—Dancing.
Time—Ten minutes.
Setting—One—special.

Before a drop representing a valentine, Ryan and Ryan, attired as valentines, talk a number to the tune of "Humoresque," following which they go into an eccentric jig. Miss Ryan then offers a jig specialty, employing a cane to do some of the steps. The man then offers some stilt shoe stunts, attired in a Scotch costume, the turn closing with a double number of this style. Some bits of business, vulgar and suggestive, are introduced. These people showed ability as dancers. They should cut down the stilt shoe stuff, for, while a little of it is novel and entertaining, too much of it is just the reverse, being wearisome, noisy and exasperating. A little more of the foot work, and less attempt at comedy would improve the act wonderfully. S. K.

ALBERT PERRY & CO.

Theatre—Proctor's 23rd St.
Style—War playlet.
Time—Twenty-eight minutes.
Setting—Four shoeshop.

Albert Perry and Company have an act that, while in theme it is patriotic, in presentation fairly good and in intention excellent, is, withal, behind the times. Not that war acts are not any longer popular, but that this type of act, with the wailing and gnashing of teeth, with the tales of death and blood and flag waving, is no longer in great demand. The public forgets quickly and a large part of it has already forgotten there ever was a war.

The story of the act is that of an old civil war veteran whose grandson has been away from home, driven away, in fact, because the old vet thinks he stole some money. A crony of the vet comes and tells him a yarn about a brave boy, with medals for gallantry, et al., and then breaks the news that it is William, the grandson. Of course, there is rejoicing and the killing of a fatted calf. There is a little comedy injected and the act runs along rather smoothly. It will have no trouble getting along, but will find itself handicapped by the lack of enthusiasm which was everywhere evident when war acts first started offering. The supporting company is good. S. K.

GIDDY AND GIDDY

Theatre—City.
Style—Acrobatic.
Time—Twelve minutes.
Setting—Three. Special.

In a setting supposed to represent a parlor, the taller and heavier of the two men who comprise this act starts to do several twisters, somersaults, and the like, doing them all as though they were an effort on his part. The other fellow, working from the audience, ridicules his work, and, finally, in a fit of anger, the big fellow dares him to come upon the stage. Whereupon, the other, stepping off a spring board that is concealed in the orchestra pit, turns a double forward somersault, landing on stage.

From there on, the act continues as a tumbling, strong man and comedy turn, the latter being rather weak, the former, very strong. One other stunt that stands out in the act is the one in which the little fellow, turning some half dozen back somersaults, lands, seated, in a rocking chair, upon the shoulder of the taller one, and then, turning two back springs from the shoulders of the other, lands sitting in the chair on the ground. The close is the conventional rug bit, the two rolling off in the rug.

The act would make good as a number three or four spot turn on a big time bill, for, if nothing else, it possesses two sensational stunts that should be seen where they can be appreciated. S. K.

HOYT, HARRIS & LORRAINE

Theatre—City.
Style—Comedy.
Time—Eighteen minutes.
Setting—One, ordinary.

Hoyt, Harris and Lorraine hail from burlesque. Of that they leave no room for doubt.

Their vaudeville offering consists of a number of burlesque bits and several vocal selections by the young lady, who possesses a good "coon shouting" voice, which she employs to advantage in several numbers. Hoyt, whom we take to be the comedian, works in a red nose make-up that is fast going out of date. He works well and gets his points over, and, unlike a good many burlesque comedians, is not suggestive.

HENRY SANTREY & BAND

Theatre—Palace.
Style—Singing, comedy and jazz.
Time—Twenty-nine minutes.
Setting—Special in two.

Henry Santrey and his band registered an unqualified hit and won approval at their opening performance at the Palace. The most noticeable feature in the playing of the jazz band of ten men was the fact that they played with less noise than many of the five-piece bands, each one evidently being a musician and trained carefully to hold down the ear-splitting emanations of discords usually heard. The screeching of the clarinet was conspicuous through its absence.

In addition to this, a number of novelty effects were used and Santrey recited a story to which the various members of the band played their instruments in a descriptive manner indicative and illustrative of the sense of the tale being told.

At the opening the men played with the lights very low on the dimmers and a lamp casting a subdued radiance upon them. The lights were then brought up slowly and redimmed with telling effect. Santrey then sang a couple of published numbers in a strong and pleasing baritone. His diction and enunciation were clear and concise, each word being heard distinctly and without any effort. A "Blues" number and a medley went for a hit. Although the medley has not been used extensively in the East, it has been heard before, although it lost nothing by the repetition.

A jazz number by the band came next, the combination of the bass and ordinary saxophones, piano, clarinet, banjo, drums, cornet, trombone and violins producing a variety of effects. The descriptive story mentioned came next and was a hit.

Santrey speaks of a "King with a terrible temper," and the band plays a few bars. He then mentions that he had "daughters three" and the drummer taps three different "traps." Santrey follows with "one exceedingly stout" and the bass saxophones answer. "One exceedingly thin," the clarinet wails, "and one exceedingly beautiful," and the band plays "Pretty Baby," etc. A number of changes and variations are rung in on this basic idea with a humorous appeal that was not lost. It is subtle and clever. Another jazz number was played, with some comedy direction by Santrey, during which the trombone was played with the slide resting on the floor and the instrument moved up and down.

Sarasate's "Gypsy Dance" was played with unerring technic and with a piano accompaniment that left nothing to be desired. For a finale another jazz number, and then the boys tore loose. Some laid on their backs on the stage, the pianist stood on the stool, all assumed odd positions and played in a bizarre manner. The draperies and curtains were shook and there was certainly one wild finish.

For the first encore the "St. Louis Blues" was played with the "laugh" through the brass, during which Santrey displayed his showmanship by nonchalantly lighting a cigar, picking up his hat and strolling down in "One" as the drop was slowly lowered before the conclusion of the number. It was a novel finish. After a brace of bows and curtains, another encore was forced, to which they responded with La Veeda, which Santrey announced as meaning, if translated, "Wouldja." This number did not get over as well as the others, as it is much more quiet, and if any criticism may be made of the act it is that poor judgment was displayed in taking this last encore.

Always leave them wanting more is a good point to keep in mind. H. W. M.

VAUDEVILLE

WILSON AND McEVOY

Theatre—*Hamilton*.
Style—*Comedy and singing*.
Time—*Ten minutes*.
Setting—*One*.

Lightning, thunder and other effects are used to indicate rain-storm, during which Wilson comes on with an open umbrella, a dress suit and straw hat, supposedly under the influence of liquor, and to the music of "How Dry I Am," paradoxical as that may seem.

Frank McEvoy in a dress suit then makes his appearance and engages Wilson in conversation, during which marriages, eugenics and a variety of other topics are discussed from a comedy angle, interspersed with a number of songs and an operatic medley which is a pippin.

The talk went for laughs, is cleverly arranged and big time. The tenor solo of McEvoy was good, rendered in classy style and displayed a strong, clear voice. They use the song "straight" and then parody the chorus with telling effect. Wilson sings comedy lines to an operatic medley, starting with "Poor Little Buttercup," from "Pinafore," then running into the "Anvil Chorus" from "Il Trovatore," the "Toreador Song," from "Carmen," "Tit Willow" from the "Mikado," and an aria from "Tales of Hoffman," "I Hear You Calling Me," in reference to a poker game, was very funny and finished with a paraphrase on the line of a song famous in its day, "The Curse of An Aching Heart," which Wilson has twisted to "The Curse of The Ace of Hearts." This effort justly received a good hand.

They close with a double number, well put over. Both are natty dressers and the act shows class. Should have no trouble in getting the big time.

H. W. M.

MARGARET FORD

Theatre—*Proctor's Fifty-eighth Street*.
Style—*Singer*.
Time—*Twelve minutes*.
Setting—*One, ordinary*.

Margaret Ford is a walking Venus, if there be any such. Tall, well proportioned, and with a full figure, she makes a most impressive appearance. Possessed of a clear, pleasing soprano voice, she opens with a number that goes well.

Her second number comes as a surprise, for she then discloses a deep, pleasing baritone, which she controls very well and employs impressively. For her third number she sings an Irish number as it would sound if being sung by a man and woman alternately and closed with a fourth number sung in a soprano voice. For an encore, she has a beautiful number, evidently special, called "The Baby Fingers." This possesses appeal and, as rendered by her, finds its way to many a heart.

Miss Ford is, in addition to her other natural qualifications, pretty and likable, which, all told, should make her a favorite all around. S. K.

FOLEY AND LA TOUR

Theatre—*Jersey City*.
Style—*Song, talk, dance*.
Time—*Eighteen minutes*.
Setting—*One—special*.

This team employs a special black and sky blue drop that looks very classy and allows them to make several entrances and exits through the centre. The turn is the usual man and woman singing, talking and dancing outfit, with the man doing a little intimate comedy. He works smoothly, puts several comedy numbers over with neatness and despatch and the woman possesses a pleasing, easy soprano. The act will do for number two or three, or a feature popular-bill spot. S. K.

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

BOBBIE FOLSOM

Theatre—*Proctor's 125th St*.
Style—*Songs and imitations*.
Time—*Nine minutes*.
Setting—*One*.

Bobbie opens in a dress of many ruffles, trimmed with vari-colored ribbon, and a pair of slippers that looked very much tarnished from where the reviewer sat, or were of dark material and did not match the light stockings and dress, presenting a discordantly annoying detail from the beginning.

Opening with a number "You Get the Wiggly Wiggly Feeling in the Morning," which sounded like a special, Miss Folsom put it over in a mechanical way, without any punch, and gave the impression that she had been working on the time booked out of Springfield, Ohio. She left the impression of "Well, here's my opening song. How do you like it?"

A number of alleged imitations were given in the next number, including Nan Halperin, Eddie Leonard and Blossom Seely, in all of which the only point, by a long stretch of the imagination, that could possibly be construed as similar, was the "Wah, wah" plaint of Leonard. But even this was not exceptional.

Bobbie is essentially small time and may, to those in the smaller towns who have never seen the actors she imitates any place but in the newspapers, get by with her attempted mimicry. But, if she expects to get by in the larger metropolitan centres, she should drop the imitations, for which she has no talent, get several songs and, perchance, a little talk, when, with her youth, she might be a recognized single on the smaller time. H. W. M.

RICARDO AND ASHFORD

Theatre—*Proctor's 125th St*.
Style—*Acrobatic*.
Time—*Seven minutes*.
Setting—*Three*.

This act opens with the man discovered on a trapeze in a "spot," and the girl nearly discovered in the dark. While the man does a number of stunts, the girl sings. This is poor, as she has not any voice to speak of and a better flash would be obtained by showing the girl at the opening. If this opening must be used, put a spot on the man with full lights up.

The best trick the man does is the handkerchief pick-up from the bar, with his teeth. The girl bends the crab, assists the man in several bits and does a spin from a teeth hold. She looked neat in a suit of white, with short bloomers.

Right now, it looks as if the man had taught the girl a couple of tricks on the trapeze which she, through inexperience, is not quite sure of. With playing, a couple of more tricks, and a little smoothing up, the act might get by on the smaller time. H. W. M.

COTES AND HUTTON

Theatre—*Proctor's 23rd St*.
Style—*Talking and singing*.
Time—*Eleven minutes*.
Setting—*One*.

A "straight" man and a gum-chewing comic open double with a song in an off key, following which some near gags, mostly of the "Nance" order, were done.

A few steps of a dance, to the music used in the Follics six or seven years ago, was used for a finish and received a hand, though whether it was for the dance or because the act was over, was a matter of opinion. H. W. M.

JEAN DILLON AND CO.

Theatre—*Greenpoint*.
Style—*Protean sketch*.
Time—*Twenty-two minutes*.
Setting—*Four courtroom*.

Jean Dillon, a product of stock, has been very lucky in the choice of her vehicle for a vaudeville appearance. She is a protean artist of ability, and, while by no means a rapid change wizard, her character work is remarkable. In no two of the eight characters she portrayed did she look, act, or speak the same. Her voice, figure, mannerisms seeming to always lend themselves to the business in hand.

Miss Dillon opens with a well delivered introductory speech in which she tells the purpose of her act and its story. A woman, Olga by name, has been arrested and charged with uttering seditious remarks. The scene is a courtroom and several witnesses for the State are being called to testify. A judge and a district attorney are taking the testimony and the witnesses are being called. A nurse girl, a half-witted boy, Mrs. Riley, at whose house Olga lives, a secret service man, a southern philanthropist, a Russian vampire, a neighbor of Olga's and Olga herself, appear in turn. Each one gives varying testimony, and, finally Olga comes to plead her case. Her story is a pathetic one, inasmuch as she is being made a victim of circumstance and her husband's treachery has placed her in the position she is now in. She pleads her case piteously, and ere judgment can be passed, Death, the highest judge, calls her.

The act is very well put on and Miss Dillon's work as the various witnesses proved her title to a place among the best character women on the vaudeville stage. She is assisted by Bernard Craney as the district attorney and Al Racklin as the judge.

Miss Dillon's act should prove an entertaining novelty for the better style of houses when it has been whipped into shape. When reviewed, it was only three days old.

Craney and Racklin do well with their parts, but to Miss Dillon goes the laurels. S. K.

PRICE AND BERNIE

Theatre—*Greenpoint*.
Style—*Singing and piano*.
Time—*Fifteen minutes*.
Setting—*One—ordinary*.

Bernie is seen seated at the piano playing a classical selection. Lily Price enters as an errand girl with a package of laundry which she delivers to him. He calls her down for disturbing his act and tells her to go, which she refuses to do until she gets her money. He resumes his playing and sings a song, during the rendition of which she is talking to the audience about Bernie. She intimates that she can sing better than he can and he tells her to prove it. She promptly accepts his challenge and proceeds to demonstrate her singing ability. Several popular numbers are rendered in a style that indicates unlimited possibilities for development, provided, of course, the talent holds out, as it most often fails to do in the case of child prodigies.

Bernie does excellently at the piano and the team works well together. They will have little or no trouble getting along, as they offer somewhat of a novelty in the song and piano line, and have names that are already known. The act did well at this house and should score on any bill. S. K.

DANIELS AND WATERS

Theatre—*Harlem Opera House*.
Style—*Skit*.
Time—*Twelve minutes*.
Setting—*One*.

The man, as a sort of rube janitor, and the girl "straight," pull a few old boys, most noticeably so the "Apple Sauce" classic with the "killed one of the pupils" answer. The old, changing-money-to-another-pocket business and other remembered bits, received a few mild laughs from those who had not seen, or did not remember having seen, the business before. The girl has a black mark on her back, made up to represent some sort of an insect. The man attempts to kill it with his hand and a piece of rubber, which he nearly snaps.

The girl looked pretty in a gown in which purple predominated and played a violin rather well, although it was difficult to judge the tone owing to the open doors and the fans. Her bowing was graceful and showed class. The man makes up on the stage as an old "legit" and does some talk while the girl changes to a beautiful gown of gold and comes back with her hair down a la "Trilby," although the famous heroine did not, in the play, carry a violin. Neither is any mention of this musical instrument in connection with the hypnotized singer made in the book.

"Alice Ben Bolt" was sung in a sympathetic contralto, following which came a medley of old-time hits, including "Daisy, Daisy, Give Me Your Answer, Do," "My Gal Sal," "After the Ball, etc., during which an alto obbligato was played on the violin.

"Where Did You Get That Hat?" was then contributed by the man, and the girl, supposedly still under the hypnotic spell of Svengali, sang with the man in the concluding line, "Those Were the Songs of Yesterday," although this information was hardly necessary. Neither seemed to talk loud enough or with "punch."

The first part of the act should be changed, speeded up, and some new talk written. Making up on the stage and disclosing the mechanics and romance of the theatre always detracts. The girl is strong enough on personality alone, notwithstanding that she plays well, to hold the audience, and the man simply divides the attention, with no benefit being derived. The act dragged up to the time the violin playing was introduced. It then picked up and the finale was rewarded by considerable applause. The couple are capable and, with a revision of the material and the addition of a little more up-to-date talk, would have a better offering. H. W. M.

MATTIE QUINN

Theatre—*Flatbush*.
Style—*Singing, dancing*.
Time—*Ten minutes*.
Setting—*One, plain*.

Mattie Quinn, a chic looking miss with a cute figure, a winning smile, a pleasing personality and a rather nice voice, opens her act with a song number which she manages to put over nicely. After the singing portion of her act, which she makes as short as possible, is over, she exits for a half-minute or so and returns in an abbreviated, yet gorgeous pink, feathery creation, with flesh colored hose, socks and white clog shoes.

She then offers a routine of trick clog steps, toe dancing in clogs and any number of difficult stunts on her pedal extremities. She is a very clever dancer and her time stepping was perfect, as she never missed a beat. She will get there in due time and earn a better spot than opening a show. Her act can be elaborated but that will come later. One good thing about her clog work is that it is not too loud. S. K.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

AMERICANS, VISITING LONDON,
PREFER LIQUOR TO THEATRESManagers Say They Linger Over Dinner-Tables Instead of
Patronizing Shows; Fact Blamed for Slump in
Business at Most Houses

LONDON, June 30.—Business at London theatres, has, during the past week, taken a decided slump and is not likely to improve until September which was not totally unexpected. But, the managers were not a few, who had banked upon the influx of foreign patronage, especially Americans, to hold up Summer business until the regular season opens in the Fall.

This condition has, according to some managers, been brought about by the fact that Prohibition, which now exists in the United States, has placed a restraint upon Americans to such an extent that, when the opportunity presents itself to revert back to their former customs, they spend the greater part of the after-dinner period imbibing cordials, liquors and other forms of alcoholic libations, rather than go to the theatre.

An interesting side-light is that Harry Craddock, the so-called "Cocktail King" of the Hoffman House, and more recently of the Holland House, New York, is now

in London and will, in the near future, prepare some new cocktails from his repertoire of 200, most of which he claims to have invented himself.

As indicative of the falling off of box-office receipts, it may be mentioned that "Chun Chin Chow," which has had an unprecedented run of four years at His Majesty's Theatre, will shortly close, the lack of attendance having caused the receipts to fall immeasurably lower than would justify a continuance. "The Bird of Paradise," by Richard Watson Tully, will be moved from the Lyric to a West End Theatre. The Beecham Opera at the Covent Garden, has failed to approach the standard set by the Italian Grand Opera of the ante-bellum days, either artistically or socially and Knoblock's play "Tiger, Tiger," has been received with indifference by the London critics.

Only four out of twenty theatres in the centre of the theatrical district, are said to be making money.

NEW "PIERROT" PLAY LIKED

LONDON, Eng., June 18.—A new wordless play has been introduced in the variety halls here called "Poor Pierrot," in which the oft-told story of Pierrot and Columbine is told in another fashion. This time it is an artist and his model, the latter being fickle and transferring her love to a wealthy baron. The lovers meet later and Pierrot pours out his heart to her. The baron enters and there is a duel, in which Pierrot is killed.

M. Severin is Pierrot, Maya Severin is Columbine and M. Decrais is the Baron. It will have to be shortened a trifle before fitting ideally into English variety needs.

JOSE COLLINS SCORES BIG

LONDON, June 19.—A personal triumph has been made by Jose Collins, favorite with New York playgoers, in "A Southern Maid," the new musical play at Daly's. If anything, her success in the new vehicle is greater than that she won in "The Maid of the Mountains."

The play, with its tropical setting and dramatic touches, affords Miss Collins an opportunity to demonstrate her skill as an actress, but it is with her voice that she scores biggest. The most tuneful of the many tuneful melodies she sings is the principal number, "Cigarette Smoke," now being hummed on all sides.

START FLOATING THEATRE

PARIS, France, June 19.—It became known here this week that an important steamship line has completed arrangements for a floating theatre to cruise along the Mediterranean coast of France. On board there will be a large auditorium to accommodate people at stops where there is no theatre. Dressing rooms for performers have been provided and the stage well stocked with scenery.

MELBA SINGS TO ALL EUROPE

LONDON, June 20.—By arrangement with one of the London dailies, Mme. Melba sang over a wireless telephone last week to an audience that spread out over the British Isles and a large part of Europe.

COCHRAN HAS NEW REVUE

LONDON, June 17.—Charles B. Cochran has a new revue titled, "London, Paris, and New York," which will soon go into rehearsal. It will have its premier at the Pavilion Theatre, September 5th.

"JOAN AND SON" PRODUCED

LONDON, June 19.—"Joan and Son," a comedy in three acts, by G. Roydon-Duff, was produced at the Repertory, Plymouth, recently.

The story concerns Joan, a young woman writer, who, twenty years before the story opens, was left with an infant son to fight the battle of life. Her husband deserted her and went abroad.

Her success as a writer, though, enables her to give her son a good education. In the first act he has just arrived home from France, after the signing of the armistice and is on the eve of celebrating his twenty-first birthday. There is a party, among the guests being one who is in love with Joan. She dares not accept his attentions, however, until she is sure she is free.

A visitor is then announced and Joan is horrified to find that her husband has returned. Upon investigation, however, he proves to be a vagrant brother of the missing man, and then confesses that Joan's husband is dead. This leaves her free to marry the man of her heart, which, to his joy, she does.

Marie Robson played Joan, P. Hawksworth Dix, the son, and Frederick Victor Joan's lover. Others were Marion Boughton, Bernard Mersfield, Maud Garth, Gertrude Bonson, Charles Brandon and Joan Matthias.

BLAME SAILORS FOR TAYLOR ROW

LONDON, June 19.—They are now blaming the sailors for the rudeness to Laurette Taylor.

On the journey over Miss Taylor, being indisposed, gave a check to the seamen's fund instead of performing at the customary concert, an action disapproved by the mariners. So they "booed" her on the first night, it is reported.

BERNHARDT CARRIED TO FUNERAL

PARIS, June 18.—Sarah Bernhardt was carried today to the funeral service of Mme. Rejane. Practically the entire membership of the French Academy followed the famous tragedienne's coffin.

Mary Garden, Isadora Duncan and Elsie Janis were among the host of others at the services.

BUY TWO BUTT THEATRES

LONDON, Eng., June 19.—Grossmith and Lorillard have purchased from Sir Alfred Butt, the Gayety and Adelphi Theatres.

"ARABIAN NIGHTS" DISAPPOINT

PARIS, June 20.—"Arabian Nights," by Maurice Verne, staged by M. Gemier at the Theatre des Champs Elysees, was in some respects a disappointment.

The attempt to dramatize from the Oriental classic was undertaken by a man too young and too inexperienced in the art of the theatre, and the play is dull, unimaginative, lacking in the picturesque quality of language that one would wish, and the psychology and satire that is expected. Before the first night it had been stated that the play contained all the principal stories. As a matter of fact, one sees only the story of Scheherazade, and—at great length—she becomes the teller of tales.

But there is little or no action, the incidents lag, and, dramatically, the piece cannot compare with "Kismet" or "Chu-Chin-Chow."

One wonders how Gemier was induced to produce it. Of course "The Arabian Nights" was a tempting subject for such a master of stagecraft, but even his art could not prevent one from losing interest at length in the slow and declamatory story of the betrayed Sultan, who murders his unfaithful wives and decides to slay a new bride each day. Scheherazade's wonderful tales might have been the occasion for some effective scenes if she had been placed with the Sultan in a darkened foreground from which her voice alone could be heard, while the stories she told were acted in bright and imaginative pantomime in the background. But, instead, one is merely told about the stories.

After the Sultan has chosen Scheherazade for his bride, the next scene whisks one to the end of the thousand and one nights, as Scheherazade is completing her final tale—in a most extraordinary scene filled with a host of people who (I suppose) represent the heroes of her stories. These are grouped about her and the Sultan.

Another unfortunate tableau is the scene in which the Sultan is haunted by a vision of his murdered wives, who lie upon a black staircase, while Dourga and Miss Cynthia Goode dance among them. It is unpleasant and at times almost ridiculous. The scene of the orgies does not come up to the wonderful effect achieved by Gemier in "Anthony and Cleopatra," and there was a lack of spirit and conviction that seemed to corroborate the rumor that Gemier was by no means anxious to produce the piece. For all its luxury it will not add anything new to his glory.

AMERICAN PIANIST ACQUITTED

BERNE, June 18.—Major Ernest Schelling of the United States Infantry, the pianist, who has been assistant military attaché to the American Legation in Berne until now, has just been acquitted by an American court-martial at Coblenz of the charge of manslaughter.

In August last Major Schelling was driving a Government car from Berne to Geneva, and as he was passing through a village a Swiss woman, carrying an infant in arms, ran across the road. Schelling ran his car off the road in an effort to save the woman and child, but an iron bracket on the top of the car struck the woman and killed her and the child instantly. Schelling himself had to spend six weeks in the hospital.

On his recovery, Schelling, being a member of the Diplomatic Corps, and consequently extraterritorial, asked the American Government for permission to present himself for trial by the Swiss authorities. The case was finally referred to his superiors in the army.

The United States Government sent seven higher American officers from Paris to Berne to hold an inquiry, while Judge Advocate Ireton was sent to Switzerland to take evidence.

BENNETT PLAY NEAR READY

LONDON, June 20.—"Body and Soul," a new play by Arnold Bennett, is scheduled for an early appearance at the Kingsway.

TO AUCTION GABY'S JEWELS

PARIS, June 19.—Gaby Desly's jewels are to be held at public auction on June 28. In her will she stipulated that they should be disposed of in this way and the proceeds devoted to immediate relief of the poor of her native town of Marseilles.

Among the items are three pearl necklaces, each of about fifty large pearls. On Gaby's neck they were world-famous and the purchase price is likely to run high. There are also in the collection, which at present is being closely guarded in the strong room of a Paris bank, several collars of brilliants and pearl sautiers. One of the most magnificent is a collar notable for four large pearls, of which the largest is 100 grains, alternated with brilliants.

Pendants of emeralds, brilliants and pearls, and rings and bracelets of sapphires and diamonds, all in most beautiful modern setting, complete the contents of Gaby's jewel box.

Her favorite vanity bag, too, will come under the hammer. It is a priceless thing in platinum, dotted with lozenges or bangles of elephant hair set in gold.

BALLERINES THREATEN STRIKE

PARIS, June 19.—Paris is threatened with another strike, this time of the young dancing girls at the Opera, who are refusing to submit to a new competitive examination which might cause the replacement of some of the less experienced ballerines.

Just who is responsible for the demand for the examination is uncertain, but the young dancers, who range from ten to thirteen years of age, insist that it is due to the desire of persons with a "pull" to place their favorites behind the footlights. The examination will not be held until October and the possibility of other personnel of the Opera, all of whom belong to syndicates, threatening a sympathetic walk-out may cause the directors to change their minds.

BARD HAS NEW SKETCH

LONDON, Eng., June 18.—Wilkie Bard, who returned recently from America, has a brand new vehicle entitled "The Boot Shop," in which he portrays a man who has opened a shoe store and has had only inquiries for the changing of money. He wins some money on a horse, but is paid with a phoney bill, and when a customer does arrive, his feet are so big that no shoes to fit him can be found.

SMITHSON STAGES REVUE

LONDON, Eng., June 18.—Frank Smithson, the American stage manager, has staged a new and successful revue for the Moss Empires, with Tubby Edlin, Lou Edwards, Ambrose Thorne, Nellie Turner, Jean Allister and the Eight Tiller Girls in the cast.

CROMWELL STAGING PIECE

LONDON, Eng., June 17.—John Cromwell, the American stage producer, put on the production of "The Ruined Lady" for Rosa Lynd and the piece is expected to open soon.

MARY NASH ILL

LONDON, Eng., June 18.—Mary Nash, who stars in "The Man Who Came Back," was forced to withdraw from the cast of that piece recently, due to illness, and, while away, her part was played by May Congdon.

ELLA SHIELDS WELL AGAIN

LONDON, Eng., June 18.—Ella Shields, who returned recently from America and who has been forced to lay off, due to illness, has returned again with a new vehicle, which is being enthusiastically received.

OWEN MCGIVNEY BACK

LONDON, Eng., June 17.—Owen McGivney and Claude Golden, who have been quite some time in the United States, have returned to London.

BURLESQUE

NEXT SEASON'S ROSTERS BEING FILLED

SIGNING EVERY DAY

Rosters for the following shows have been announced. In some cases they are not complete, but will be in a few days.

"Hurly Burly," Joe Wilton, Jim Bennett, Jack Allen, Chester Raymond, Phil Walsh, Chas. Taylor, Harry Goodman, Nellie Nice, Arloe and Johnson, Belle White and Lottie Merritt. Manager not named; Bob McKee agent, and Raymond McCrabb, property man.

"Jingle Jingle Girls," Max Field, Stella Morrissey, Frank Anderson, Harry O'Neil, Loretta Ahearn, Fannie Albright and Beck and Trust. Otto Cleives, manager, H. Polely, agent. This show will carry twenty-four girls in the chorus.

"Sweet, Sweetie Girls," Eddie Bozo Fox, Jack Ormsby, Harry Mandel, Harry Morrissey, Marion Lawrence, Elsie Devere and Emily Clark. Executive staff not named.

"Tiddle de Winks," Harry S. La Van, Arthur Harrison, Harry Carr, Wenn Miller, Belle Costello and Edith Lyons. One woman to be added. Executive staff not named.

"Lid Lifters," Harry Lang, Vic Casmore, Bobby Harrington, Ben Hilbert, Beulah Batnett, Vic Penny and Freda Florence. One man and one woman yet to sign. Manager and agent not yet signed. Otto Mulhaur, musical director; Barney Smith, carpenter; Dick Forster, props, and Frank Wilson, electrician.

The roster of Sam Howes' "Jollities of 1920" include Cliff Bragdon, Sam Howard, Helen Tarr, Harold Carr, Frank Mallahan, Norma Barry and Alice Hanson. Lou Howe will manage the show, Howard Thomas is carpenter and Chas. Koon property man.

"Maids of America," Bobbie Barry, George Leon, Dixie Blair, Athea Barnes, Jane May, George Snyder, The Melody Four, Charles Lloyd, Ed Quigley, William Altwell, Gus Stevenson, Charles Falk, manager; Billy Bush, leader; Ike Wall, carpenter; Harry Green, props.

"Girls from the Follies," Fred Binder, Al Bush, Lew Howard, Frank La Tour, Sam Wilson, Frances Tate, Bessie Deno and Babe De Palmer. William Truehart, manager; Charles Rielly, agent; William Lippres, leader; Jim Shea, carpenter; J. Theodore Murphy, props; Joe Coates, electrician.

"Round the Town," I. B. Hamp, Harry Bentley, Harry Keeler, Willie Mack, Shirley Millett, Jean Fox, Boutte and Carter; two more to come. Irving Becker, manager; Charles Rielly, agent; F. O. King, leader; Fred Bursaw, carpenter; Lew Bowman, props, and John Morris, electrician.

"Follies of Pleasure," Clyde Bates, Eddie Lloyd, Lew Rice, Ruth Barbour, Dorothy Barnes, Johnny Force, Joe West; one to come. Nes Levine, manager; J. Raymond, leader; Dick Simmons, carpenter; Jack Lavan, "props" and John Wende, electrician.

"Bathing Beauties," Jack Hunt, Fred McGee, Ray King, Bessie Brooks, Caroline Baker, Louise Meserole; two to come. Lew Lesser, manager; Frank Nash, leader; William Palmer, carpenter; Charles Lester, "props" and George Zeiser, electrician.

"Record Breakers," Jack Reid, Joe Perry, Violet Elliott, Joe B. McGee, Timothy Haley, Carl Stevens, Bob Gerard, Babe Bradley; two to come. Max Michaels, manager; Louis Dorr, leader; Harry Leisch, carpenter; Billy Corcoran, electrician.

SECOND MRS. BAKER WINS

Surrogate Foley last week revoked the letters of administration granted in the Surrogate's Court to Mrs. Gussie Baker, first wife of the late Charles M. Baker, from whom she obtained a divorce in Chicago in 1911.

Following the death of Baker, in an automobile accident last month near Auburn, N. Y., Mrs. Gussie Baker, whom he had married in 1893 in New Haven, came here from that city and, claiming that she was the burlesque producer's lawful widow, applied to the Surrogate's Court and was granted letters of administration. Baker had died intestate.

Mrs. Bertha Baker, the second wife, whom he had married about a year after he obtained a divorce from his first wife, then petitioned the Surrogate's Court to revoke the letters it had granted to the first Mrs. Baker. Several weeks ago the legal contest that had developed over the granting of the letters of administration was tried before Surrogate Foley, and, last week, in a lengthy decision, the Surrogate holds that the daughter by the first wife, as well as the daughter by the second wife, as also the latter, share equally in the estate. The value of the estate, it is reported, will total upwards of \$25,000.

The following is the decision in part as rendered by the Surrogate:

"The State of New York was not a party to any of the marital transactions of these rival claimants. As husband and wife neither Gussie Baker nor the deceased resided in New York. Bertha and her husband came here after their status had been changed by the divorce, and after a valid marriage in Massachusetts. The Connecticut doctrine is a most perfect example of reciprocity. She grants divorces against non-resident defendants, and in turn recognizes those obtained in foreign states. Proof of the law of Illinois was not submitted to the court by the administratrix, and the decree there following a residence by the plaintiff for a substantial period of time must be held regular. In addition, there is a strong presumption in favor of the legitimacy of the infant daughter, the issue of the second marriage (Matter of Meehan, 150 App. Div., 681; Barker v. Barker, 172 App. Div., 244; Matter of Biersack, 96 Misc., 161). The decision of this motion must be accompanied by hardship. The innocent first wife is deprived of her share in the estate of her husband. Fortunately her daughter is not so punished, but will take one-third of the estate. The decisions of the Court of Appeals and the Appellate Division cited above are conclusive, and this court must, in obeying them, grant the motion and oust the administratrix."

Jacob I. Goodstein, Gerald B. Rosenheim and Leon Laski, of counsel, represented the second Mrs. Baker, the successful petitioner, and Kugel and Saxe, Gerson C. Young of counsel, represented the first Mrs. Baker.

GETS "PEEK-A-BOO" PROFITS

Jean Bedini has given the "Peek-A-Boo" show at Hurtig and Seamon's to Arthur Harris, manager of the company, for this week.

TO HANDLE BAKER SHOWS

The shows controlled by the late Charles M. Baker will next season be in charge of the following managers, "Sweet Sweetie Girls," Billy Vail; "Tempters," Lew Talbot, and "Tiddle de Winks" (formerly Sport Girls), Harry Rose.

BEDINI SIGNS ACROBATS

The Ducas Brothers, acrobatic musical clowns, have been engaged by Jean Bedini for his next season's "Peek-A-Boo" company.

AMERICAN WILL START WHEEL AUG. 23

GIVE OUT SHOW OPENINGS

The official opening of the shows on the American Burlesque Circuit will be August 23. Most of them will have from one to two weeks preliminary time.

The "Follies of Pleasure" will open at the Star, Toronto; Kandy Kids will have their first three days at the Armory, Binghamton, Auburn one day and Niagara Falls last two days of the week; "Jazz Babies," Majestic, Scranton; "Lid Lifters," Trocadero, Philadelphia; "Puss Puss," Friday and Saturday, Grand, Trenton. The first four days will be filled in before the season opens, the officials of the circuit state.

"Grown-Up Babies," Gayety, Newark; "Big Sensation," Olympic, New York; "Girls From the Follies," Gayety, Brooklyn; "Round the Town," Mt. Morris, New York; "Girls From Joyland," Plaza, Springfield; "Tittle Tattle," Grand, Worcester; "Hurly Burly," New Bedford, first three days and Fall River last three; Pat White, Howard, Boston; Cutie Cuties, Newburgh, first three days and Poughkeepsie, last three.

"Bathing Beauties," Empire, Hoboken; "Beauty Trust," Star, Brooklyn; Stone and Pillard, Bijou, Philadelphia; "Joy Riders," Washington; "Kewpie Dolls," Gayety, Baltimore; "Broadway Belles," Penn Circuit; "Social Follies," Academy, Pittsburgh; "Sweet Sweetie Girls," lay-off between Columbus and Pittsburgh; "Parisian Flirts," Lyceum, Columbus; "Razzle Dazzle," Empress, Cincinnati; "Mischievous Makers," Gayety, Louisville.

"Monte Carlo Girls," Terre Haute, Sunday, and Indianapolis the balance of week; "Tid Bits of 1920," Englewood, Chicago; "Cabaret Girls," Gayety, Milwaukee; "Tempters," Gayety, St. Paul; "Whirl of Mirth," Gayety, Minneapolis; "Record Breakers," Sunday and Monday, St. Joe; balance made up of a week of one nighters; "French Frolics," Century, Kansas City; "Naughty, Naughty," Standard, St. Louis; "All Jazz Revue," Haymarket, Chicago; "Beauty Revue," Cadillac, Detroit; "Some Show," Empire, Cleveland; "Tiddle de Winks," Academy, Buffalo.

The Penn Circuit, this season, will be played as follows: Monday, Johnstown; Tuesday, Cumberland; Wednesday, Altoona; Thursday, Williamsport; Friday, Lancaster and Saturday, York.

The shows that have been renamed for the coming season are: "Kandy Kids" was Edmond Hayes Own Show; "Puss, Puss" was "Midnight Maidens"; "Big Sensation" was Henry Dixon Big Revue; "Tittle Tattle" was "Girls, Girls, Girls"; "Cutie Cuties" was "Pacemakers"; "Beauty Trust" was Sliding Billy Watson; "Tid Bits" was "Oh, Frenchy"; "Naughty, Naughty" was "World Beaters" and "Tiddle de Winks" was "Sport Girls."

The new show franchises are "Hurly Burly," Joe Wilton's "Joy Riders," George Jaffe, Pittsburgh, and "Whirl of Mirth," owned by I. M. Weingarten.

There will be several more houses added to the circuit, it is expected, before the season opens.

WILL BE IN WATSON'S SHOW

Patsy Ayres, soubrette, and Martini and Siani, a musical specialty act, have been engaged for next season's "Sliding" Billy Watson show.

WILL CARRY AGENTS AGAIN

A number of show owners on the Columbia Circuit who did not carry agents last season, have decided to do so next year as most of the shows that finished well up in the front last season had agents ahead of them.

Hurtig and Seamon was one firm which did not carry agents with their shows but it has decided to do so this coming season. They have, so far, engaged Chas. "Kid" Koster, Bob McGuire, Henry Wolff, Sammy Rothchild and Cy Semon.

It is said that a number of other owners will carry agents, but have not announced it yet.

SUMMERING IN WISCONSIN

OKAUCHEE, Wis., June 15.—The following burlesque people are summering at the lake here: Miss Billie Barnett, Mr. and Mrs. Mike Kelly (Dot Barnett), Mr. and Mrs. Art Weinberg, Mrs. Harry Finberg, Mr. and Mrs. Manny King, Earl Sheehan and Mr. and Mrs. Joe Loudis, Miss Bertha Startzman spent a few days here this week.

Harry Finberg will return as soon as he is discharged from the Deaconess Hospital, Milwaukee, where he was operated on a week ago.

CLOSE TEN WEEKS' RUN

SAN FRANCISCO, June 19.—After a run of ten consecutive weeks, the Goodman and Hughes Burlesque has closed at the Majestic Theatre and will tour the coast. The Majestic will close for a few weeks, and, during that time the house will be turned over to decorators, etc.

The Del Lawrence Dramatic Stock Company are scheduled to open the house in July for an indefinite run.

GOING TO THE COAST

The roster of the "Oh, By Jingo" Company which will shortly start rehearsals, includes Lew Rose, principal comedian and producer, Violet Buckley, Joe West, Harry Otto, Bernie Clark and Florence Mascott. There will be another soubrette signed. The show is routed over the K and E time to the Coast.

BOOKED FOR NEXT YEAR

Ike Weber last week booked Leddy and Leddy with Pat White for next season, also Chas. Ahearn and Company and Margie Coate with Arthur Pearson's "Hits and Bits," Florence Mascott with "Oh, By Jingo" and Irene Keller with Lena Daley and Her Kandy Kids.

O'NEIL OPENS IN ACT

Harry O'Neil opened at the Lincoln Square Monday, with Max Field. He will do the act that Field and Gail Wier have been doing over the Loew Circuit. O'Neil will do straight opposite Field in the Tingle Gingle Girls next season.

CHRIS NAUMAN RESIGNS

Chris Nauman will not manage the Gayety, Buffalo, next season. He handed in his resignation at the Columbia office last Wednesday. The new manager has not been named yet.

DIXON ENGAGING PEOPLE

Henry P. Dixon has engaged Annette Margolis to do specialties and characters with his next season's show, to be known as Henry P. Dixon's "Big Sensation."

COOPER SIGNS WILBUR

James E. Cooper has signed Clarence Wilbur to play opposite Frank Hunter in the "Best Show in Town" next season.

MURPHY TO FURNISH COMEDY

Eddie Daley has engaged Danny Murphy as principal comedian for the Kandy Kids, to work opposite Lena Daley.

Burlesque News Continued on Page 25

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WARNS AGAINST AUSTRALIA

Editor N. Y. CLIPPER:

Dear Sir:—Enclosed you will find a page that I have taken from the *Theatre Magazine*, a theatrical paper published over here, and in it you will note a boost for Australia by a team that is playing out here for some time.

This particular team (Joe and Vera White) make a lot of statements that would lead the American performer to think that this country is a paradise. While I shall not go into detail and answer all that they have herein stated, I shall endeavor to let all my friends and fellow performers know just what conditions are like.

To begin with, I have nothing to say regarding the treatment that is accorded an act by the booking firm of B. & J. Fuller, Ltd., as it is not their fault that the audiences are so miserably small minded in the following instances.

Since America entered the World War and proved to every country on earth that she was a great deal of assistance in bringing it to a climax, the people over on this side of the water hate and despise us and make it very plain that our room is preferable to our company. From what I glean from other performers who have been out here prior to the war, things were just the reverse, an American was looked upon as sort of a God.

This hate is due to the fact that America is represented in every way, commercially mainly. There are matches, automobiles, movies, trade papers of every description, and several other things that are too numerous to mention. Wherever one goes he will see "Made in America" on mostly all articles, which only proves that we are without a doubt the greatest and most progressive country in the world!

Regarding theatrical enterprise thru-out this country, I will state a few facts that should forever stop Americans from coming out here. With the exception of three cities in Australasia, Adelaide, Melbourne and Sydney, there is only one show a day and that is at night while in the above mentioned cities are two shows a day. The audiences are anything but wonderful; in fact, they are lowest type of theatre-goers that I have ever run across and I have played many towns in my life. They are not educated to Vaudeville such as America has, and only relish the lowest kind of "Horse-Play" "Hokum" and "Slap-Stick Comedy." Should an act come here with a bright, breezy little skit, it would have no trouble in "Flopping"; in fact it would more than likely get the "Bird" which is

merely every low-brow in the theatre yelling out at the top of his voice "Get Off, Get Off!" and other remarks that would look very poor in print.

If the audience don't quite grasp the material that an American put over, they immediately yell out as loud as they care to, and there is no one in the house that preserves order, so you see there is really no chance to boost this country.

Yes, all the artist's fares and excess baggage are paid, but where in America would an act get a railroad jump such as from Brisbane to Adelaide, a distance of 1,700 miles, to play two weeks and then leap another 500 to Melbourne for another two weeks and then jump from there to New Zealand, one day and night by train and five days by boat. Yes, the fares are paid, but the sleepers only cost a few cents short of five dollars, and there are several sized railroad gauges that necessitate changing trains and re-buying sleepers about two or three times ere your journey is completed. The sleepers are paid by the artists at all times.

Hotel living is something short of terrible, for there are no comforts, no running water in the rooms and the installation of steam heat is about fifty years ahead of these people. They still use the old primitive wood fire hearth and that is only in some of the rooms. When wishing to take a bath, one must leave notice about two days in advance in order to get some hot water.

Actors get no telegrams, merely because there are only nine houses on the entire circuit and the performers play them all in routine order, the five in Australia and then go to New Zealand to the other four, or just the reverse. So, there is no reason for telegrams, as there is very little opportunity of conflicting the bookings. Then, again, there are not over ninety-five acts that are used in all of Australia, including the American acts who have come over and who are here.

So far as salaries are concerned, there is very little difference if any more is to be made and saved in America. The only opportunity that causes an American act to save more of his salary over here than in America is that he has no place to spend it and no place to go. Sunday is the same here as it would be in a graveyard and all a person can do is to walk around the streets and become an object of scrutiny for all the inhabitants, or play poker.

With the exception of the hotels and the meals, everything is as expensive here if not more so than in America. The price of clothes and shoes, or boots, as they are called here, is beyond the means of any performer and the little incidentals that are wanted must be sacrificed on account of the stupendous advance in prices.

The exchange on American money is another thing that will hinder an act from thinking he is ahead of the game as that has gone away down below par, and it looks as though it was not to ascend for some time.

I have just left America this past December and I know what the conditions are like over there. So I feel as though I am capable of stating comparisons and I also wish it known that I am not "knocking," merely stating what is a positive fact.

This is not written because I am a failure out here. In fact, I am doing as well if not better than a great many American acts who have come out here. So I don't want it thought that I wish to say these things because I have an ax to grind.

I have been in the American army and did not wait until the draft got me, but enlisted, and I feel that same as all real Americans feel when they hear their country "knocked" for no reason other than because they were instrumental in helping win the war. I see by several newspapers that are printed over here that whenever they speak of America, they claim she (America) says "We won the war" and that all the Americans parade a button in their coat, that is supposed to have been issued by the U. S. Government saying "We won the war."

Now, being an honorably discharged soldier, I received a button; a bronze metal one, and it said nothing about who won the war on it. Yet, these newspapers prac-

tically print exactly what the people think, and it is no wonder that the people themselves insult you when talking to you, for they have been taught to believe that America came in the war too late and in any discussion that takes place between an American and one of these Australasians, the finish of it will always be the same. "America came in the war too late!" I claim that, even if she did, she helped mightily in hindering the Germans from putting the K. O. on the rest of the world.

If I have any friends over there who are thinking of accepting time over here, I wish earnestly to have them read this letter as I am absolutely sincere in everything I have stated and can be backed up by any and all the Americans who are at present over here.

If this is not too lengthy a missive to reproduce or print I would be pleased to have the extracts taken from it and published. I am American enough to want my own people to know that America is the greatest spot on earth and also that doing one show a day in this country eats up more energy than doing three or four in America, because here you are always on edge for fear some low-brow will speak out of his turn and thereby cause a wrecking of your entire nervous system.

With all good wishes and hoping to be with you all soon I am very

Faithfully and earnestly yours,

JOE NATHAN.

(Joe Nathan) Formerly "Jonathan."
Wellington, New Zealand, May 5, 1920.

DENY PIRATING MATERIAL

Editor NEW YORK CLIPPER.

Dear Sir: We will feel deeply obligated if you will kindly print the following in your paper:

Rumors have reached us that we have been accused of playing an act which was performed by Conroy and La Maire, namely, "The Doctor Shop." So, in justice to ourselves and for the enlightenment of managers, bookers and the profession in general allow us to state we are offering a modern up-to-date vehicle entitled "The Chiropractor," an originally constructed comedy-satire on the chiropractice. In our endeavors to adhere to detail, we visited the chiropractor, Dr. C. W. Davis. He very kindly gave us valuable suggestions which we use in a legitimate form and comedy manner.

Above all, let us try to assure you that we are reputable performers of experience and would not resort to such despicable methods as pirating other peoples' acts. In conclusion, we assert that, in order to eliminate any further doubts or controversy on this subject, we are willing to produce our act for judgment before such competent judges as Mr. E. F. Alber, Mr. Pat Casey, Mr. S. K. Hodgdon, Mr. Dan Hennessey, Mr. Henry Chesterfield.

Trusting you will publish this letter in tact, we are

Respectfully,

CUSHING AND DAVIS.

SAYS IDEA HAS BEEN TAKEN

Editor NEW YORK CLIPPER.

Dear Sir:—I have been working with my act of "Six Imps and a Girl" since 1916, using devil suits for acrobatic tumbling. Now I find that four boys, three of whom were formerly with me, known as the "Four Pashas" and working in "Folly Town" at the Columbia Theatre, have copied my idea and are using devil suits for their tumbling, the same as I. As far as I know or can find out, I am the only one who has used these costumes on tumbling or in an acrobatic act. Thus, I claim the right to the idea and hope I will be able to show these boys that it is not necessary to take someone else's material to make one's living, as it should be everyone's aim to live and let live.

I would appreciate your publishing this as it may help me to prove my right and let people know how low some people can stoop.

Yours truly,

H. B. LEAZED,
Manager "Six Imps and a Girl."

Rialto Rattles

NOW OBSOLETE

"The Face on the Bar-room Floor."

PROFESSIONAL JEALOUSY

Caruso thinks Frank's voice is Timney.

WHY ADVERTISE IT?

"George White's Scandals of 1920 with Ann Pennington."

WRITTEN IN THE WINTERTIME

"The Fall and Rise of Susan Lennox"; "Not So Long Ago."

APOLOGIES TO TENNYSON

Stars may come and Stars may go, but Lillian goes on for Weber.

ANSWERS TO QUERIES

Anxious—Cyril Scott is not the manufacturer of Scott's Emulsion.

TALKING IN SILVER

Since Horace is talking, we can no longer say "Silence is Goldin."

A NIFTY SCHEME

Why not get your music set and then varnish it; there would not be such a "marked" improvement in the variations, at the next house.

EXCUSES FOR THE BALL GAME

I want to get married.

We want to get divorced.

A man wants to pay me some money.

There's water in our cellar.

Our house is on fire.

PIN-RAIL COMEDY

Before the first turn: "Those guys think they've got an act!"

After Bows: "Well, boys, what can we do for you?"

Pack-up nights: "Say pal, you've got the best act here this season."

REEL TITLES FOR SCENARIOS

The Dwelling with No Shades, or, the Hot-house Mystery.

The Flickerless Shutter, or, Perfected Picturization.

Buying a detective story, or, who Sells-Nick?

The Little Fishermaden, in Five Parts. Grape-flakes, a new cereal.

WANT TO BE A HEADLINER?

1. Get a job in musical comedy for a couple of weeks.

2. Marry a twin.

3. Come across to an agent.

4. Talk about yourself and your wife.

5. Talk about the show.

6. Don't bow.

7. Collect salary.

ROUTINE FOR WHISTLERS

1. William Tell Overture.

2. Various birds you have met on your travels. (Pick out ones seldom heard, especially in the cities: The Whipporwill calling its mate, the Meadow Lark, the Western Baby Wren in its nest.)

3. The New York chicken. (Observe business on any street corner in any city.)

4. The Mocking Bird.

5. Bows.

(Practice in front of a glass—a looking-glass.)

QUITE SO

Inasmuch as the big time agents are after new big time material from the foreign market, here are a few suggestions:

Petersburg Pete—Russia's most prolific cootie dancer.

Stockholm Steve—Sweden's sweetest jazz singer.

Madrid Toreador—Spain's greatest bull thrower.

Parisian Percy—Apache shimmy shaker.

London Louise—England's greatest Yankee comedian.

Berliner Bennie—German dog convertor; king of sausages.

MELODY LANE

MUSIC MEN WANT SHARE OF RECORD AND ROLL SALES

Will Ask Congress to Pass Bill Patterned After English Act Which Gives Copyright Owner Five Per Cent of Record's Retail Price

The story published in last week's issue of the CLIPPER regarding the movement of the music men to ask for new copyright legislation in regard to the mechanical reproduction of their copyrights created much excitement among the various phonograph and music roll manufacturers and a representative of one of the big mechanical reproducing houses has been calling upon publishers during the past week to get expressions of opinion on the subject.

The record and roll manufacturers have during the past few years been rolling up enormous fortunes and naturally any move on the part of the music men to cut into their big earnings will be combated in a vigorous manner. A representative of one of the phonograph companies stated openly last week that the first move of the music men to secure any legislation regarding the fixing of a higher rate for reproductions would be immediately met by the phonograph companies putting on a staff of composers and writing their own numbers for reproduction purposes.

This statement was received with considerable mirth by the music men, especially those who went through the copyright fight of a dozen years ago and well remember the open threats of the phonograph and music roll men that the moment a bill with a mechanical clause was passed they would immediately enter the publishing business. The bill became a law away back in 1909 and there is yet no record of any phonograph or music roll manufacturing company entering the music publishing business.

The mechanical reproduction men have in the past and will doubtless in the future be well content to let the music publisher go ahead and spend his money to popularize a musical composition and

cut the record when he is convinced that there exists at no expense to himself a big demand for it.

The music men, in talking of the new law which they hope to obtain, state that an act which should suit both sides is one patterned along the lines of the existing English copyright law. This provides that the copyright owner be paid a sum equal to five per cent. of the retail price of the record, a small amount in actual money yet considerably more than twice the figure which the American act provides. A phonograph record of an English composition retailed for a dollar pays the copyright owner the sum of five cents. For a record which sells at five dollars he receives a quarter, while the American must be content with but two cents for each record irrespective of the figure at which it is sold.

The music men are outspoken in their statements that the copyright owner is certainly entitled to a greater amount than the two cents provided by the law and his royalty should increase correspondingly with the increase in the retail price of the record.

The expense of popularizing a song or instrumental composition that is advertising it sufficiently to make the roll and record men desire it for reproduction purposes is many times greater than at the time the existing copyright act was passed. The publishers state that it is necessary to expend a fortune upon a number before the mechanical men will even consider it for reproduction purposes and that as all the risk and expense is carried by them they should at least share in a fair way the amount of profit which they have by their efforts made it possible for the mechanical men to obtain.

GUMBLE CLEANS MUSIC MEN

A number of music men, representatives of publishing houses and phonograph companies made a trip to Atlantic City last Tuesday to witness the opening of the "Ziegfeld Follies." On the train one of the men suggested a poker game and while the cards were being found another suggested that as there were less than the usual quota of players present that it be made a stud game.

The others were agreeable and the game started. The fifty cent limit with which the game began was soon raised to a dollar and as the play progressed that was boosted to two and the game became a fast one.

Mose Gumble was one of the players and from the beginning the luck which has for the past few months been sticking to him through thick and thin continued. Mose was in on every play and invariably stood every raise irrespective of what cards showed in his opponents' hands. The last card usually won the pot for him and the nickname "Last Card Mose" was soon hung on him.

As the train drew into the Atlantic City station the game ended with Mose the winner of \$177. All the other players were losers in varying amounts running from ninety dollars down to sixteen.

HARRY LINK IN NEW JOB

Harry Link, manager of the Philadelphia office of the Harry Von Tilzer Music Co. is leaving his present position to accept a place with the Fletcher, Brown & Marr Co. and will make his headquarters for the Summer in Atlantic City.

AUCTION POSTPONED

The auction of the assets of the bankrupt music publishing firm of Gilbert & Friedland, Inc., advertised to be held at No. 232 West 46th St., on Thursday of last week has been postponed for one week.

The postponement was obtained by E. C. Mills, chairman of the creditors' committee who hopes before the auction takes place to have sold the songs published by the bankrupt firm and from which it is believed a substantial sum can be realized. They are "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsey." These numbers, it is believed have good earning possibilities if placed with one of the larger houses.

SILVER WITH C. K. HARRIS

Max Silver, formerly of the Gilbert & Friedland, Inc., music house is now with Chas. K. Harris and on Monday assumed charge of the sales and mechanical departments of the old established business.

Silver although still in the thirties is one of the oldest of the popular sheet music men, having been associated with the publishing business since a boy. His first position was with F. A. Mills and with whom he remained for many years.

VERGA & MARVIN BOOKED

Verga & Marvin, a new singing act, have been booked for thirty-nine weeks over the Loew time. They are featuring the new Feist song "I Don't Have to Die to Go to Heaven," and say that it is the biggest hit they ever used.

BELCHER ESTATE IN THE COURTS

Papers were filed in the Surrogate's Court last week demanding that Flo. Hart, an actress of No. 600 West 113th St., as the administratrix of the estate of her late husband, Frederick E. Belcher, be directed to show cause on June 25, why she shall not be forced to file an inventory of the personal property left by her husband, or in default thereof, to show cause upon that day why she shall not be removed from her position of trusteeship and punished for possible contempt of court.

Mrs. Henrietta B. Melson, Mr. Belcher's former wife, known in the music world as Henrietta Blanke, is the petitioner in the action and styles herself as an unpaid creditor of the estate. Mrs. Melson calls the court's attention to the fact that as a creditor she is entitled to such an inventory, especially when over ninety days have passed since Miss Hart obtained her administration letters and has up to the present time failed to file one.

Papers on file in the Surrogate's Court show that the decedent, who was secretary and treasurer of the music house of Jerome H. Remick & Co., died on September 11, 1919, leaving his widow, formerly Miss Hart, whom he married the previous May and Maxine Belcher, a 13-year-old daughter by his former wife, the child living with her own mother.

The estate left by Mr. Belcher, who died at Stern's Hospital after an operation for appendicitis, is estimated at about \$10,000 in personal property and because of having died intestate according to the court's ruling Miss Hart is entitled to one-third of his estate and his daughter the remainder.

Miss Hart filed a document which was supposed to be her late husband's will in which his entire estate was left to her, but the court did not allow it to be probated on account of its lacking the necessary subscribing witnesses.

MILLION A YEAR FOR MUSIC MEN

Nathan Burkan, the attorney, in an address before the National Association of Music Publishers last week made a prediction that within five years the Society of Composers, Authors and Composers would collect one million dollars annually for its members.

Mr. Burkan, who has been connected with the organization since its formation a number of years ago stated that at present the society is collecting over one hundred thousand dollars each year and that the prospects of collecting the million within the next two or three years are particularly bright.

While tracing the great growth of the Composers' Society, Mr. Burkan touched on the publishing situation and frankly told the music men that they are neglecting many opportunities for the successful exploitation of their business and the adding to their fortunes.

"The music roll and phonograph industries," he said, have made great financial strides. They are behind in their orders and their business is going ahead by leaps and bounds. They are but offshoots or by-products of the music publishing business," he continued, "and publishers would do well to note their wonderful growth and look about and discover the reason why the publishing business has not been equally prosperous."

STASNY GOING ABROAD

A. J. Stasny is planning to make a trip to England early next month. The Stasny business in England is assuming such proportions that he feels that his vacation can well be spent abroad.

SCHIRMER RENTS STORE

CHICAGO, June 19.—G. Schirmer, Inc., the music publishers, have leased the first floor and two basements of the building formerly known as the Central Music Hall.

U. S. ARMY WANTS MUSICIANS

The U. S. Army is in need of bandmen to fill the ranks of the 140 bands which are to be included in the new army. To fill the need the War Department has planned to make it worth while for young men of musical ambition to enter the army by offering a chance to obtain a sound instrumental and theoretic education free of cost, such as will fit them for positions in the best bands and orchestras in civil life, or to pass, by promotion, through the several grades in army bands, following a special education course, to the responsible and well paid position of band leader.

A three years' enlistment period, spent in musical environments, with the opportunities afforded for instructions by competent bandleaders and individual study, pursuing a well devised and authorized system of training, gives to the student, at no cost to him, the chance to secure a musical education which, for similar expenditure of time in a civilian academy of music, including cost of living, would require the disbursement of at least \$4,500, or \$1,500 the year. As, in the new army, it is intended that each band shall become a miniature conservatory of music, it will readily be appreciated that no one of the music schools in the country can offer facilities for study and equipment, as well as maintenance—free of cost, with a regular stipend in addition—equaling the offer made by the government to young men desirous of studying the theory of music and some one band instrument, or more should they so wish. In return for these opportunities the War Department requires the faithful, zealous performance of musical duties, such as are incidental to regimental routine.

Additional to the foregoing, and to provide for the further education of men who desire to continue in the service to qualify for the position of bandleader, the War Department operates a conservatory of music officially styled "The U. S. Army Bandleaders School." This school is located at Governors Island, N. Y., is splendidly equipped with all things needful to carry out its courses of instructions, which in completeness of its curriculum and exactness of requirements equals the far famed Kneller Hall (The Royal Military School of Music) of Great Britain.

FRIEDLAND SONG SCORES

Anatol Friedland's act "Musicland," which closed a successful week's engagement at the Riverside on Sunday, is at the Orpheum this week with the Brighton Beach theatre to follow.

The song feature of the act continues to be the waltz song "Thanks," which is first sung in the act and then the chorus finely rendered by the leader of the orchestra.

The number, it is predicted, will be a worthy successor to the composer's famous "Persian Rose." Joseph W. Stern & Co. publish it.

NEW BALLAD SCORES

"My Rose of Yesterday," a new ballad published by Fletcher, Brown & Marr of Philadelphia is scoring a quick success and bids fair to become one of the season's hits.

It is being exploited in Atlantic City, where the firm have a song shop and it is one of the leading sellers in that as well as the other music stores at the popular resort.

BEN JEROME MARRIED

Ben Jerome, the Chicago composer and musical director of the Century Midnight Whirl, now playing an engagement at the La Salle Opera House, slipped away to Crown Point, Ind., on Thursday of last week and married Miss Elizabeth Belle Canfield, a member of the company. The bride is a Chicago girl.

Whitford Kane has joined the Celtic Players.

Marie Sewell is now appearing in "The Night Boat."

Duke Cross has succeeded Hal Skelly in "The Night Boat."

Margie Kelly opened last week in Newark in a new revue.

The Ford Sisters have purchased a new home at Forest Hills.

William Morris is expected back in New York from Europe daily.

Rigoletto Brothers have had accepted a serial scenario on circus life.

Cyril Keightley has been placed under contract by Comstock and Gest.

Hall and O'Brien have been routed over the Loew Circuit for forty weeks.

Joe Dunsmure has been placed under a long term contract by Joe Weber.

The Hudson Sisters have been engaged for "Town Scandals" next season.

Claud and Marion Cleveland will be billed in future as Claud and Marion.

Betty Callish, the English actress, is now on her way to her home in England.

Fred Stanley and Esther Miles will appear in vaudeville next season in a new act.

B. C. Hilliam, author of "Buddies," has teamed up with Molly McIntyre for vaudeville.

Chauncey and Kathleen Jesson sailed for London Saturday on the Steamer Lapland.

Charles White has been engaged for Avery Hopwood's comedy, "Don't Be Afraid."

Walter Scanlan will be seen next season in "Hearts of Erin," a comedy by Charles Bradley.

Ivan Rudisill has been engaged by the Shuberts as musical director for "Buzzin' Around."

Manning, Feeney and Knoll, have split the act and Manning and Knoll are to do a double.

Bert Williams will head the cast of "Broadway Brevities," coming to the Lyric in August.

Grant Stewart left New York last week for the West Indies, where he will spend a month's vacation.

Amelia Summerville, now appearing in pictures, has established a residence in Greenwich Village.

Ottie Ardine, who has had her tonsils removed, is on the way to recovery at her home in Freeport.

P. J. Kelly, Molly Carroll and Virginia Madigan have been added to the cast of the Celtic Players.

Lew Wilson has been engaged by Oscar Hodge as principal comedian of Neil O'Brien's Minstrels.

Irving Sherman, with the Keith office for the past four years, is now associated with Abe Feinberg.

Louise Allen has been engaged for "Tickle Me," Arthur Hammerstein's newest musical production.

Wilbur Mack and company cancelled last week at the Majestic, Chicago, following a billing argument.

Restivo has signed to be featured, together with his piano accordion, with Lassie White Minstrels.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Pages 19 and 23)

Solly Turek, of the Loew office, last week married Edna Stevens, non-professional, of Hoboken, N. J.

Charles T. Lewis has been signed to play the part of Manteekwa in the road company of "The Storm."

Arthur Hammerstein has changed the title of "Tickle Me," his new musical piece, to "The Love Bath."

Lois Bolton has been engaged by Comstock and Gest to head an "Adam and Eva" company next season.

L'Estrange Millman has been engaged by Leo Ditrichstein and Lee Shubert for "The Americans in France."

Harry Weber is preparing a vaudeville production in which will be the three Doners, Kitty, Rose and Ted.

Emma Miller, last season press agent for the Al. G. Barnes circus, is now ahead of the Yankee Robinson Circus.

Georgia O'Ramey, the comedienne, has been engaged by Charles E. Cochran to appear in a new revue in London.

Edna Leadom, partner of Coral Melnotte, has left the act to go into rehearsal for A. H. Woods in "Ladies' Night."

Sol. J. Abrams, formerly of the Shakespeare Theatre, has been appointed manager of the New President, Chicago.

Bessie Browning was forced to cancel her date at Washington last week due to her inability to locate a new pianist.

Edna Goodrich will produce and star in "Shadows" next season, a new three-act comedy-drama by Octavus Roy Cohen.

Edward Hutchinson and Richard F. Carroll have been engaged to write the words and music for Gus Hill's productions.

Lehy Bros., comedy gymnasts, have closed with Cook Brothers' Circus and are enjoying a few weeks' rest in Philadelphia.

Dorothy Armstrong and Pieter Meyer will provide all of the costumes for "Hits and Bits," which Arthur Pearson will produce.

Reginald Barlow has been engaged for Guy Bolton's play "Wild Cherry," which Comstock and Gest will soon produce out of town.

Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, was married last week to Madeline Whitehead Rockwell.

William H. Rogers has purchased recently a corner plot 100 x 140 at Hempstead Avenue and Nottingham Road, Malverne, L. I.

Hal Briggs, James R. Garey and Robert Lawrence have been re-engaged by the Blaneys to direct their stock attractions next season.

Ed Rogers, formerly in pictures and burlesque, has been signed with Cecil Lean's "Look Who's Here" Company for next season.

Clifford Brooks, after staging "East is West," at the Lyric Theatre, London, will arrive in New York this week on board the Adriatic.

Joseph Lebwich, of the Theatre Realty Company, is on an extended trip through New England, looking over theatres and theatre sites.

Mlle. Le Brun, the dancer, has signed an eight months' contract with the Aquilla Motion Picture Company and starts work in September.

Edward Waldmann and Laura Walker will present a series of Shakespeare's plays at one of the Broadway theatres early in September.

Josephine Sherwood, widow of the late Shelley Hull, has been engaged by Lee Shubert to stage "Crucible," in which Henry Hull is to be starred.

Frank Corbett is to attend the Olympic games at Antwerp as a guest of Uncle Sam, leaving on the U. S. S. Frederick, sailing July 25 from Boston.

Henry and Anna Nichols Duffey have gone to Los Angeles, where Duffey will be seen in a series of new plays, three of which were written by his wife.

Donna Montrain, who just returned from touring with "Chin Chin," has been engaged to play the lead in "Betty Be Good" next season, on the road.

Sears, known to vaudeville some years ago as a magician, has written and composed a musical comedy in which he proposes to star himself next season.

Louise Clark, daughter of John W. Clark, the baritone, is making her first professional appearance in "Honey Girl," the cast of which she has just joined.

Forrest Robinson and Richard Barbee have been added to the cast of "Translating Jean," to have its first American presentation at Long Branch on July 26.

Richard Walton Tully has received an offer to produce "The Bird of Paradise" in Madrid next Winter. He has already agreed to produce it in Paris in October.

John Cumberland, Charles Ruggles, Allyn King and Fay Marbe, are to head the cast of "Ladies' Night," which A. H. Woods is to produce early next season at the Eltinge.

Dan Frury, treasurer of the Gayety, Pittsburgh, returned to Brooklyn Monday. He will remain here, at his former home, for a few weeks, before returning to Pittsburgh.

Mitzi, recently star in "Head Over Heels," has been engaged for a new musical comedy, as yet unnamed, announced for early fall production by Henry W. Savage, Inc.

Harry Goodwin, formerly of the Avon Comedy 4, has filed suit against Charles Dale and Joseph Smith, two other members of the quartet, claiming a partnership interest in the act.

Madolen La Verre, a French singer and dancer, who is expected to arrive here this week, has been signed by the Shuberts to appear in the "Midnight Rounders" show atop the Century Theatre.

C. P. Huntley, the English comedian, will arrive in New York this week and in August will begin rehearsals in a new Dillingham musical comedy in which he will be starred next season.

Ingrid Selferg, of Christiania, Norway, has been engaged to dance opposite Cleveland Bronner in "A Fantastic Conception of Twenty-four Hours," which he is preparing for the Century Promenade.

Doris Kenyon, who has finished her long engagement in "The Girl in the Limousine," will, early next month, begin rehearsals in a new play. She has terminated her film contract with Dietrich-Beck.

Foster Ball, who is to play Frank Bacon's part in "Lightnin'" when the latter goes on a vacation, fell in front of the Hotel Markwell last week and had to be removed to Bellevue for three days.

Arthur Geary, for the past two seasons one of the leading performers at the Hippodrome, is mourning the loss of his wife Eleanor, who died suddenly in Roosevelt Hospital last week following an operation.

Olga Mishka and Ivan Strogoff have cancelled their announced engagement at the Folies Marigny, Paris, for a contract with the Arthur Hammerstein musical piece, "Tickle Me," now shaping up for rehearsals.

Ina Williams, the dancer, last seen in the "Shubert Gaeties," and who has just returned from a six months' visit to her home in Melbourne, Australia, has been engaged by the Shuberts for the Century Promenade.

Sheldon K. Viele has been appointed technical director of The Theatre Guild. After graduating from Yale in 1916, he saw service with the camoufleurs in France and has, since, been actively engaged in stage design.

Mabel Poole, who has been with the Metro and lately signed a contract for a summer stock engagement at Harrisburg with Nathan Appel, was forced to cancel and go to Oklahoma City through illness in her family.

Will M. Cressy, The Rosellas, Blossom Seeley, Bennie Fields, Henri Scott, Ned Norworth and Berh Beri and Company, appeared for the benefit of the convalescent soldiers at Letterman Hospital, San Francisco, last week.

H. Morrell and Margaret Osborn have just returned to New York from Wichita, Kan., where they buried Mrs. Osborn's brother. The Osborns leave this week for Atlantic City, where they will remain until the call for rehearsal.

Ralph Whitehead and Alexander Clark head the cast of "Nothing But Cuts," a musical skit written by Willie Collier and played as part of the Lamb's Gambol of 1919, which has been routed for next season over the Keith time.

Philip Moore, of the team of Martin and Moore, was forced to cancel his Brighton Beach engagement last week, because of an injury to his right arm and wrist while playing Shea's Theatre, Buffalo, a week ago Friday.

Mrs. Selene Pilcher Thompson, widow of the late Fred Thompson, builder of the Hippodrome and promoter of Luna Park and other theatrical enterprises, underwent an operation for appendicitis early this week, in St. Vincent's Hospital.

Ed Williams, Dudley Miller, George Dill, Bert Hughes, Merritt Green, Ben Wells, Barney Barnett, Madelyn Journe, Marie Marion, Madeline Graham, Edna Forbes and Edith Wells are appearing in the Ed Williams stock Company, Racine, Wis., now in its eighth week.

Ernest Truex has been assigned the feature role in Avery Hopwood's miracle comedy, "Don't Be Afraid," now being staged by Phillip Bartholomae for the Shuberts. He will appear first as a boy of fourteen, later as a boy of seventeen, then twenty, and finally as a man of twenty-five.

Wells Hawks, commander of the S. Rankin Drew Post No. 340, American Legion, was the recipient of a supper and smoker tendered by that organization Monday night in honor of his fiftieth birthday at Keen's Chop House.

Julia Clifford, of the vaudeville team of Swartz and Clifford, and the wife of Edward Swartz, has secured an annulment of her former marriage to Albert Bradley. She married Swartz in 1914 in the belief her first husband, Bradley, who had deserted her, was dead. The annulment was granted upon the grounds that, at the time of her first marriage, Miss Clifford was not of age.

(Continued on page 19)

DRAMATIC and MUSICAL

WAGENHALS PLAY "THIEF IN THE NIGHT" LOOKS LIKE WINNER

"A THIEF IN THE NIGHT."—A mystery drama in three acts, by Mary Roberts Rinehart and Avery Hopwood. Produced by Wagenhals and Kemper and presented at the Belasco Theatre, Washington, Monday evening, June 14, 1920.

CAST.

Lizzie.....May Vokes
Miss Cornelia Van Corder
Effie Ellsler
Billy, the butler.....Harry Morvil
Brooks.....Stuart Sage
Miss Dale Ogden.....Sue MacManamy
Dr. Wells.....Ernest Stallard
Anderson, a detective
Harrison Hunter
Reginald Beresford, Kenneth Hunter
Richard Flemming, Richard Barrows
An unknown man.....Robert Vaughan

WASHINGTON, D. C., June 15.—It's been some time now since the well known firm of Wagenhals and Kemper produced a new play. As a matter of fact, during the last several seasons, it seemed as if the firm had disappeared from the theatrical horizon. But they didn't. For they came through last night at the Belasco with a new mystery that has dash, color and thrills a-plenty.

"A Thief in the Night" is the title of the play and its joint authorship is credited to Mary Roberts Rinehart who, with her stories, helps to increase the circulation of magazines, and Avery Hopwood, the veteran dramatist and farceur who has written so many laughter-provoking plays. Both authors are laugh provokers, which is quite evident in this play.

This being a mystery play, there must, naturally, be a surprise finish, and it's a mighty good one, too.

The play concerns the failure of a bank, the reported death out West of its president and the various and sundry attempts to break into the home of the supposed dead man. The house has been leased to an elderly lady from the city, who came out to that part of the country for rest and quiet. The original owner is supposed to be a notorious criminal called "The Bat," who, with his butler and his physician, is now seeking to break into the house, where they are in search of something in a hidden closet.

Then, too, there's the niece of the old lady who's rented the house. This girl, it develops, is engaged to the bank's cashier, who has disappeared. All this is merely a suggestion of the tangled plot that the authors have woven into their story.

In real life, of course, such things don't happen, even though truth may be stranger than fiction. But, just the same, the things that do happen in "A Thief in the Night" make the play a very interesting one of its kind.

May Vokes, as a servant in the house, grabbed off stellar honors, what with her ability to utter humorous lines as they should be uttered and her quaint and subtle sense of comedy values. She's a sterling character comedienne, is Miss Vokes, than whom there are few, if any, better.

Effie Ellsler gave a fine performance as the old lady who remained unruffled while crime and mystery held forth around her. Harrison Hunter was a very convincing detective. Harry Morvil, as the butler, gave an excellent performance, as also did Ernest Stallard, as the physician. The balance of the cast also played their respective roles well.

"A Thief in the Night" looks like a winner.

H. O. H. LOBBY FIXED UP

The lobby of the Harlem Opera House has been redecorated for the Summer with a lattice work of white, artificial ferns and electric lights.

PATCH HAS NEW SHOW

"Love and Other Things" is the title of a new musical show which William Moore Patch acquired for production last week. Arthur Lamb wrote the book and lyrics and Charles Previn, erstwhile musical director of "Monsieur Beaucaire," the score.

Lamb is also doing a new show called "The Ruby and the Rose" with Arthur Pryor, the band leader.

BLANEYS PRODUCE GOOD OLD THRILLER AT STRAND, HOBOKEN

"THE GIRL WHO CAME BACK."

—A melodrama in four acts by Samuel Ruskin Golding. Presented by the Blaneys Players, at the Strand Theatre, Hoboken, Monday evening, June 14, 1920.

CAST.

Mrs. Mary Valentine
Antoinette Rochte
Jim Valentine.....Milton Byron
Betty Valentine.....Justina Wayne
George Brainard.....William E. Green
Lambert.....R. W. Lawrence
Brand Overman.....Edward Wade
William Overman.....Bert Leigh
Perry Bradley.....Philip Leigh
Mercedes Valentine.....Nan Bernard
Jerry Wolfe.....Dick Mack

In "The Girl Who Came Back," the author, Sam Golding, has sought to dispel the theory that, once a woman loses caste as a result of crime, she can never regain her footing in society. This play is, obviously, the boyish effort of an author who has since mastered the technique of his profession, for it was but a few months ago that his "Bronx Express," presented in one of the Yiddish theatres, was pronounced one of the season's best plays. In fact, Al Woods will offer its English version to Broadway next Fall. "The Girl Who Came Back" is a melodrama. Throughout the whole piece Demon Rum furnishes much crime. It is overly dramatic, containing as many flaws as a mosquito net does holes. However, the basic idea is good. Discard rum for sex impulse, or some other modern and popular crime incentive, then give the whole piece a thorough revamping, and, perhaps this dime novel thriller may find itself in the six best seller class.

For all its shortcomings, however, the Hoboken audience seemed to enjoy the piece immensely, laughing at its tensest moments and turning tragedy into farce.

The story is that of Betty Valentine, who, after serving two years in State's prison for a crime her father committed, returns home in company with a probation officer, only to have her guilty parent drive her from his roof. She seeks the underworld, but is determined to go the narrow path. Four years later we find her teamed up with Mercedes Valentine, a worldly woman, as the program puts it, who has chosen the other path, bedecked with primroses. Here Betty meets the son of a wealthy business man and, after two weeks of courtship, marries him.

Then follows a stormy scene, wherein her father-in-law denounces her and orders the young couple from his house. He then sets about to annul the marriage by "framing" Betty as a bad woman. The old badger game is decided upon and, as a result, the young husband kills his wife's supposed lover. At the trial which follows, prompted by his father's plea, she perjures herself to save the son. The latter is acquitted, but, still believing the worst of his wife, begins action for separation. However, before the final curtain falls he learns the truth and all ends happily.

There was no particularly brilliant bit of acting. The whole cast, however, managed their roles in as competent a manner as could be expected from a stock organization, with but a few days of rehearsal. The Blaneys look upon the play with favor.

"LIGHTS OF DUXBURY" HAS OLD STORY OF WHITE LIGHTS LURE

"THE LIGHTS OF DUXBURY."—A comedy in three acts by Clare Kummer. Presented by the Shuberts at the Crescent Theatre, Brooklyn, June 14, 1920.

CAST.

Amsey Tucker.....Eugene Powers
Drusilla Thorpe.....Blanche Frederici
Abbie Hole.....Marla Harris
Hiram Hallowell.....Oliver W. Hall
Esmeralda Tucker.....Miss Ann Neville
Evie Vale.....Hazel Turney
Alan Wyle.....Marshall Birmingham
Amos Todd.....John O'Keefe
Enoch Chappell.....H. Burtrom Lester
Larkin Tucker.....J. K. Hutchinson
Mrs. Belle Morrow.....Mattie Ferguson

The same old story, that of a small-town girl who leaves the old homestead and her gray-haired father for the call of the city's lights, is enacted again in "The Lights of Duxbury" for the edification of those who, in these days of economic strife, find time and money sufficient to patronize the theatres.

Clare Kummer is responsible for this comedy and has unfolded a story which has oft served its purpose as the basis of countless melodramas and no few so-called popular balads. That she has worked in several diverting moments is true and that she has given the whole affair a somewhat original twist, there is no denial. But, for all of this, the play, somehow, fails utterly to measure up to standard. Perhaps, if it is given several coats of good fast paint and allowed to dry in some nice sunny place in the sticks, it will some day shine forth amid the myriads of Broadway incandescents.

For the first act or so, one is left in the dark as to whether it was the white or crimson lights of Duxbury that attracted Esmeralda. Her father, a "straight" laced religionist, gives the impression that it was the latter shade which took his only daughter from his fireside. She left Tuckertown late at night, just past nineteen, in company with a young cleric, Hiram Hallowell, and together they went to Duxbury, where, 'tis said, they lived under the same roof, though not joined by wedlock.

To make matters worse, the girl returns to flaunt her already established disgrace before the eyes of all the village. Her father, sure that, before long, he is to become a grandparent, decides once and for all that the deferred marriage must take place. However, Esmeralda, 'neath the lights of Duxbury, has another deceiver of the Lord and to him she has given her heart. Her love is returned and, to make matters more complicated, we find the cast-off cleric has fallen under the spell of another. Finally, the mix-up unravels, and it is discovered that our heroine is really a good girl, her only fault being that her outlook on life is about one hundred years head of the times. So she goes to her love and Tuckertown's shepherd to his, and all ends happily.

The cast, as a whole, is a good one. However, Ann Neville somehow fails to make the character of Esmeralda a real one, although she is quite charming to look upon and sings several Kummer balads in a sweet plaintive voice which, according to Hoyle, is always associated with crinolines and other Victorian accessories. Eugene Powers plays the role of the father and could add color to the program by changing his sir name to Eugenist. Blanche Frederici and Mattie Ferguson are good in character parts.

WOODS OPENING HOUSE JULY 5

A. H. Woods has announced "The Winged God," by Crane Wilbur, in which Hazel Dawn will be starred, as the first attraction for his new theatre in Atlantic City, to open on or about July fifth. It was formerly controlled by John Cort and has been rechristened the Woods Theatre.

DIPPEL SAYS HE'S BROKE

CHICAGO, Ill., June 15.—Andreas Dippel, former Metropolitan Opera House tenor and grand opera impresario, says he is "broke" as the result of the two weeks of "Cinema-Opera" he presented at the Auditorium here. The combination motion picture show that Dippel conceived closed here last week, and Dippel says his financial status is so low that he has telegraphed Caruso, his intimate friend and former colleague at the Metropolitan, to come here and appear at a benefit performance so that he can get enough money to pay back his scores of creditors.

Dippel says that his show took in \$6,000 the first week and that his expenses were \$17,000, which means that he lost at least \$11,000 that week. The scale of prices for the first week was from 25 cents to a dollar. The second, which was last week, during the Republican convention here, Dippel boosted the prices to \$2 top. But, he says, he took in only \$3,300.

As a result, he says, he is so "broke" now that he doesn't know what to do about getting money to pay off his creditors. However, he stated that, if Caruso responded to his telegram and appeared here at a benefit in his behalf, he would get some money.

Thus far, Caruso, at present in Cuba, where he recently received word from his wife that their home in Long Island had been robbed of \$500,000 worth of gems, has not responded.

"SEEING THINGS" ONLY FAIRLY GOOD ONE ACT SKETCH

"SEEING THINGS." A farce in three acts by Margaret Mayo and Aubrey M. Kennedy. Presented by Wagenhals and Kemper at the Playhouse, Thursday evening, June 17, 1920.

CAST.

Andrew Adair.....John Westley
James Moseley.....Frank McIntyre
Gregory.....Harry Lillford
Yogi.....William Wadsworth
Constable.....Jay Wilson
Olive Adair.....Dorothy Mackaye
Patricia Bingham.....Marion Vantine

Overworked and worn, the ouija board, after a season of theatrical hardship, is made once again to sweat under the task of spiriting a new play over the footlights of a Broadway playhouse. The play, "Seeing Things," the first by Margaret Mayo to reach the local stage in some time, is, likewise the first Broadway production to be presented by Wagenhals and Kemper since their retirement from the producing game some seven years ago. Despite its somewhat thin and downright foolish texture, "Seeing Things" manages at times, to be funny.

The story has to do with a young wife whose jealousy has been aroused by the visits of a thoroughly harmless widow to her home. She conceives the idea of pretending that she is dead, so that she may observe the manner in which her husband and the widow would conduct themselves, if she should really pass out. To assist her, she enlists the unwilling aid of a friend of her husband's and an East Indian yogi who is a rank fake.

So far, the plot has moved smoothly. But, directly hereafter, it begins to flounder. The remainder of the play is given over largely to silly nothings so that the comedian may display his wit. This play could well be offered as a one act sketch, and, in that form, should prove decidedly diverting.

Dorothy Mackaye, who plays the role of the wife, is an actress possessed of no overabundance of histrionic ability. John Westley is little better as the husband, while Frank McIntyre, the heavyweight friend, and supposedly the life of the show, is nearly a dead one, when it comes to putting laughs over.

LIGHTS CLUB SHOW

The opening entertainment of the season was given by the Lights Club last Saturday night, or, rather, Sunday morning, to a gathering of 450 members and guests.

At 12:15 A. M., "Manny" Manwaring announced Joe Towle as the first act and he, responding, did six minutes of monologue and piano playing. Towle first asked whether "Dardanella" had ever been used there before and, then played the "Mocking Bird" several times. His witticisms were greeted with laughter, especially the one about the soldier in France who had a girl and said "when you think of the French girls, you can't be annoyed with the war" and "the cootie was so big, he had cooties himself." For a finish he played a medley, including a few bars each of the Rachmaninoff Prelude, After the Ball, Blue Bells, Johnny Get Your Gun, Go and Find Your Lover, Chop Sticks and Hiawatha.

Sam Hearn was next announced with Harry Puck to assist at the piano and he did a little assisting in the first number that was classical. Sam didn't have the music for the piano accompaniment, so he played it on the violin, while Harry sat on the stool and listened, attentively. With Harry shining at the piano for the second number, Sam played cleverly "If You Could Care For Me" from "As You Were," and a popular published number.

Harold Murray, of the "Sometime" company, sang in a beautiful tenor voice a published number and encored with the chorus of a song from the show. Six waiters then staged "The Piano Movers," taking the instrument from the stage into the pit.

Thomas Dugan, Joe Towle, Carl Demarest, Avey and O'Neill and Permaine and Shelly next offered a novelty in minstrel first parts. With Bolshevik make-ups, they did the "Trotsky" dance following which Dugan introduced Lion Trotsky, who explained why he became a Bolshevik. Judging by the way this Trotsky said "Gentlemen you must remember she was a beautiful girl," she must have been.

Introducing himself, as "Brother Ivan Awfulitch," Dugan then gave his reason for having become a member of the band, during which one of his fellow Bolsheviks said "Right O" indicating at once that he was an English anarchist. "Brother Hucksavitch," with the fiercest make-up of the lot, was a scream with his "Nance" talk and "Brother Poetsky" interesting as a poet.

As the last member, "Brother Mike Crobevitch" was giving his reason for defying the government, when knocks were suddenly heard at the door, made by the Police. Prior to the entrance of the guardians of the law, a large American flag was hastily lowered and the band faced the flag and started singing in unison, "My Country 'Tis of Thee" in which the cops joined as the curtains were drawn. This skit, which was an exceptional hit, goes in the William Rock show and should be a riot on Broadway.

A dance was then joined in by everybody, "Speedick's" orchestra playing some fast music.

Permaine and Shelly then entertained with violin and concertina, and Helen Ely, formerly of the "Sinbad" company, vocalized the "Bluebird" beautifully. Her personality, charm and graciousness of manner, appealed.

Some very rapid Russian steps were executed by Johnny Ellsworth, who "Killed 'em Dead."

Frank Tinney and Frank Dugan then came on and presented a new double which, for laughs, was a scream. The opening song, "I'm a Broadway Swell and a Bowery Bum," has not been heard either on Broadway or the Bowery for quite a number of years, and was refreshingly refreshing. Frank's explanation of the "A" in his name of "Paul A. Zulick" as standing for "architect," and giving as his reason for not recognizing the "Bowery Bum," that "he had other plans," was some punch. Placing his hand in his pocket and saying, "Here, here Paul—hear what I have to say," and after the laugh had subsided, "Happy New Year," had them in hysterics. A double waltz-clog, of the style of many years ago, with the hats held at a horizontal angle in front, after the manner of

the posing seen in the old daguerreotypes, closed the turn, which has big time possibilities. This bit is also to go into the Rock show.

In addition to those already mentioned, those present included, among others, Jean Bedini, Harry Bulger, Paul Morton, Ned Norworth, Pete Mack, Al Whyte, Oscar Hammerstein, Jr., George Barry, Ed. Hurley, Fred Gray, Harry Hills and the "Two Leightons."

JEAN BEDINI'S REVUE
(Hotel Shelburne, Brighton Beach)

Jean Bedini's revue at the Hotel Shelburne, Brighton Beach, is a classy thing of its kind. In fact, it is one of the most distinctive revues we have seen in a long time. Its chief merit lies in the splendid manner in which the dance numbers were staged. Sammy Lee, who had charge of this job, certainly distinguished himself by the results. Maybe we didn't take much notice of Sammy or his work in the "Yip Yip Yaphank" soldier show, which may have been due to the essentially masculine element of that production. But, in the present show, one must take notice of his work, because it stands out like a lone front tooth in an otherwise molarless mouth.

But that isn't all that can be said in favor of this Bedini show. There are the principals in the cast, led by those agile specialists, Clayton and White, to be reckoned with. Not often do we find a show in a restaurant which offers nine individual acts, as this one does. The number of people in the acts alone total sixteen.

Thus, we find Pam Lawrence, a dainty and engaging soubrette, who didn't have very much to do in the show after she finished her first number, but who did that number well and, thereafter, for the most part, continued to look herself, which means pretty.

Mabel Sherman, the prima donna, sang in tones, the upper notes of which fell pleasantly on the ear, and Mack and Miller, a couple of versatile musical boys, sang and danced and played various instruments. Elsie Huber, whom we remember from a recent revue at Reisenweber's, where she had a great deal to do, does not have very much in this show.

The Four Jansleys, masculine tumblers, also formerly at Reisenweber's, have a very good act of its kind and scored in this show. The Stewart Sisters danced and sang, while the Two Nymphs (Hayworth and Dennis), offered several classic dances. Mary Jane, who comes from Chicago, sang a song or two and also took part in some of the ensemble numbers. And, as for the headliners, Clayton and White, they were in evidence throughout most of the show, always working hard and entertainingly with their nimble feet, legs and shoulders.

As for the fourteen girls that comprise the chorus, we'll say that they're an extraordinarily pretty aggregation. They look, dance and sing, as if they had been chosen with care, rather than gathered haphazardly. And, in the new and pretty costumes that Bedini has provided for them, they look much better than the chorus in the average Broadway musical show. They are Berthe Mack, Bobbie Reed, Jane Barry, Mary Barry, Grace Lee, Billy Brandon, Gertie Reynolds, Patricia Trevor, Dorothy Loveridge, Lucille Goddard, Emily Stanton, Elsie Lynwood.

"The Jazz Wedding," used as a finale number, is distinctive enough to have a place in a first-class musical show. It has rhythm, lilt and melody, and was perfectly executed by the ensemble.

Tim Brynn's Band, with the Lieutenant himself wielding the baton, functioned with musical perfection, especially when the music had to do with difficult syncopation.

In conclusion, we may say that Jean Bedini's Revue at the Hotel Shelburne is more than worth the covert charge and should prove to be a distinctive and well patronized feature of Brighton Beach this summer.

\$1,000,000 FOR MUSIC SCHOOL

ROCHESTER, June 18.—A gift of \$1,000,000 by George Eastman for the school of music of the University of Rochester was announced at the meeting of the Board of Trustees of the university this week.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Imogene Comer has been signed for the "Greenwich Follies of 1920."

Donald Robertson has been engaged for the Will Mofrissey revue.

Aileen Stanley has signed with William Rock and is rehearsing for his new show.

Zoha Niesk closed with the "Merry Widows" at Montreal last week.

Lee and Lawrence are breaking in a new singing and dancing act.

Lalla Selbini's future billing will be Lalla Selbini and Bert Nage.

H. Brinton Stremel is to appear in a new act with his wife.

Frances Renault will open in a new act at the Riverside next week.

F. Barrett Carman opens in a new single act next week over the Keith circuit.

Evelyn Dolores Howell is now Mrs. Ballard MacDonald.

Bradley Knoche and Inez Bauer were married in Peoria, Ill., June 11.

Jas. C. Morton and Company replaced Molly Fuller at the Riverside, last week.

Fiske O'Hara has closed his season and gone to the country to rest for the Summer.

Walter Scanlan will open in September in a Celtic comedy, "Hearts of Erin," by Charles Bradley.

Sid Marion is doing a specialty at Kahn's Union Square this week as well as working in some of the bits.

Marion Worth, formerly doing a single over the Loew time, has been booked for the Hotel Marlborough revue.

Dorothy M. Curtis and Francis X. Donegan have been engaged for an act called "Vanity Fair."

Sidney Townes has been signed to play a tour of the Loew time, opening June 21 in New York.

Jimmy Brown has left the "Trip To Hitland" act to accept a position as professional manager with Rossiter.

Kelly and Pollock open their season at the Bushwick August 25 and have twenty-five weeks booked over the Keith time.

Lillian Bradley has been engaged for the Summer to sing at Columbia Park, Hoboken, New Jersey.

Bobby Henshaw has been engaged by Comstock and Gest for the new Dolly Sisters show.

Harold Whalen, formerly of the "Overseas Revue," has been engaged by Jean Bedini for his "Twinkle Toes" act.

Helen Miller has been booked for thirty weeks over the Loew time through the Mary Levy office, by Eddie Smith.

The Broschini Troupe, and Six Imps and a Girl, have been booked for a tour of the Loew time by Otto Shafter.

Steve Mulrey is rehearsing a new act which includes Billie Ruhlman and Bonnie Barger.

Milton J. Wood, of Lorenz and Wood, married Flora E. Ehrlich, June 14 in New York City.

Harry Breen substituted Monday last at the Orpheum, Brooklyn, for Harry Tighe.

Patricola and Kelly were forced to cancel the Colonial last week because of Patricola's illness.

Carson Ziganoff, formerly of The Carson Trio, purchased a farm and home at Corona, L. I., last week.

Harry Friend, general manager for Bud Fisher, is in a Chicago Hospital, undergoing a course of treatment for his eyes.

Margaret Wycherley has been made honorary stage director of the Giva Players, an amateur dramatic organization of Caldwell, N. J.

Donald Meek, butler of the "Hottentot," will supervise the productions of the Dramatic Club of the Harvard Summer School.

J. R. Shields, owner of the Sterling Theatre, Derby, and the Ansonia, Ansonia, Conn., became the father of a baby girl last week.

Mr. and Mrs. Jack Shea are spending their annual vacation at Saranac Lake, New York. Chief Tenderhoe is handling the Shea books.

Fred Powers has closed with "When Dreams Come True," and is resting for the Summer. He intends to do dramatic work next season.

Hazel Rocco and Jerry Reilly have entered into a partnership agreement and formulated plans for producing a number of acts.

Trixie Friganza leaves shortly for Los Angeles to spend the Summer before opening on a fifty week route which she has booked.

E. G. Benton and Mary Stone, open the last half of the week at the Cortland Theatre, New Jersey, in an act entitled "The Redman's Way."

Olga Marwig, specialty dancer, has closed her engagement at the Ritz, Brooklyn, and is now in the Hotel Marlborough revue.

Ted Doner and his sisters, Kitty and Rose, have combined for a new dancing skit which will reach the Alhambra about July 15.

Miss Bobbie Lomax is in Bellevue Hospital suffering from a general breakdown, partially attributed to an attack of influenza some months ago.

Blanchette, of Blanchette and Devere, was so badly injured by the sudden lowering of the olio at the Keystone in Philadelphia recently that future bookings have been cancelled.

Al Sanders, the wine agent who, since prohibition became effective, has made a try as a vaudeville actor, musical comedy performer and advertising salesman, is now the manager of Jean Bedini's Revue at the Hotel Shelburne.

Winchell Smith, on the Pacific Coast for a long period, where he produced "Three Henriettas," a screen version of "The New Henrietta," and his maiden effort in the film field, has returned to New York.

Alice Hudson won a point last week in a suit against A. Edwin Paulson, of 64 Wall street, for \$250,000 for alleged breach of promise, when the Appellate Division decided it was not necessary that she give time and date of every alleged promise.

Frank Gillmore, executive secretary of the Actors' Equity Association, and James Fitzpatrick, international vice-president of the Four A's, returned from Montreal Monday, where they attended the A. F. of L. convention.

(Continued on page 28)

RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

"HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

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NEW YORK CITY

Palace—DuFor Boys—Lillian Shaw—Wilton Sisters—Ruth Royce—J. E. Johnson & Co.—Billie Shaw & Co.—Nora Hayes—Topics of the Day.
Alhambra—Sheldon & Daley—Frances Kennedy—Wilson Aubrey 3—Joe Cook—Francis Pritchard—Clark & Bergman—Aero Bros.—Chas. King & Co.—Topics of the Day.

Riverside—Frances Renault—Wm. Seabury—Aleen Bronson & Co.—Rigoletto Bros.—The Sharrocks—Greenlee & Drayton—Vinnie Daly—El Ray 3s.—Topics of the Day.

Colonial—Tuscano Bros.—Billy Glason—L. & P. Murdock—Anna Chandler—The Stealings—Fenton & Fields—Chic Sale—Corinne Tilton R.—Topics of the Day.

Royal—Duffy & Caldwell—Bonsee & Baird—Katherine Powell & Co.—Leipzig—Brower 3—Cummings & White—Pearson & Lewis Co.—Nathan Bros.—Dolly Kay—Topics of the Day.

BROOKLYN, N. Y.

Bushwick—Nelson & Cronin—Tracy & McBride—Emma Stephens—Kramer & Boyle—Davis & Pelle—Homer Romaine—Rooney & Bont Revue—Clair Vincent & Co.—Topics of the Day.

Orpheum—Wood & Wide—Jane & Kath. Lee—Dorothy Richmond & Co.—Harry Delf—LaMont 3—Eddie Ford—Allan Rogers—Gen. Pisano & Co.—Topics of the Day.

NEW BRIGHTON

The Briants—Bobbe & Nelson—Ford Sis.—Elinor Cochran—Harry Fox & Co.—ReKoma—Price & Bernie—Buzell & Parker.

ATLANTIC CITY

Keith's—Van Celles—A. Friedland & Co.—Ruth Budd—Diamond & Gilrie.

BALTIMORE

Maryland—Ralph Herz—Yvette & Co.—The Caninos—The McIntyres—Willie Hale & Bro.—Glenn & Jenkins—Hands Up—Murphy & White—Hartley & Eastman—Topics of the Day.

BUFFALO

Shea's—Harry Watson & Co.—Marie Gasper—Lane & Moran—Grace & Eddie Parks—Beeman & Grace—Alice De Garmo—Topics of the Day.

BOSTON

Keith's—Amaros Sis.—Svengali—Moss & Frye—McCormack & Irving—Walthour & Princeton—Fritz Scheff—Conlin & Glass—Topics of the Day.

CLEVELAND

Hippodrome—Whirl of Variety—Mmie. Rhea & Co.—Emma Carus—Paul Levan & Dobbs—Chanlon 3—Strand 3—Topics of the Day.

DETROIT

Temple—Allan Brooks & Co.—Hobson & Beattie—Kenokys & Malrose—BeHo Gray & Co.—Conley & Webb—Kinney & Corinne.

GRAND RAPIDS

Romona Park—Vernon Stiles—Ashley & Dietrich—B. & P. Valentine—Mason Keeler & Co.—Raymond Wilbert—Sully Rogers & Sully.

MONTREAL

Princess—Sherwin Kelly—John T. Ray & Co.—Gitz-Rice & Ford—Meaneest in the World.

PITTSBURGH

Davis—Frank Ward—Act Beautiful—May, Lew & Taylor—Rainbow Cocktail—Calvert & Shayne.

PHILADELPHIA

Keith's—Chas. Wilson—Gallagher & Martin—Lucas & Inez—Vanity Fair—Gordon & Ford—Beatrice Morgan—Wheeler & Potter—Gaby Bros. & Clark—Josephine & Henn—Topics of the Day.

PORTLAND

Keith's—Ivan Bankoff & Co.—Samoyoa—Wanzer & Palmer—Billy McDermott—Dennis Sis.—Carney & Rose—Topics of the Day.

SYRACUSE

Crescent—Frank Wilcox & Co.—Topics of the Day.

WASHINGTON

Keith's—Artistic Treat—Claudia Coleman—Bert Errol—Dave Roth—Harry Carroll & Co.—Wheeler 3—James Lucas & Co.—Topics of the Day.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—The Love Shop—Brown & Weston—Ethel Clifton Co.—Milt. Collins—Cooper & Ricardo—Dancing Quinns—Duyal & Symonds—Rinaldo Bros.

State Lake—Vie Quinn & Co.—The Langdons—Lynn & Howland—The Honey Boys—McCarthy & Faye—Jas. Cullen—Page, Hack & Mack—Lowrey & Prince—W. & H. Browne.

Palace—4 Marx Bros. & Co.—Ames & Winthrop—Gonne & Alberts—Tote—Ed. Janis Revue—Marmein Sis. & Schoole—Jed Dooley & Co.—Ferry.

CALGARY AND VICTORIA

Orpheum—Rubeville—Scotch Lads & Lassies—Solly Ward & Co.—J. S. Blundy & Bro.—Yates & Reed—Jeanette Childs.

DENVER

Orpheum—Sylvester Schaffer—Florence Tempest Co.—2 Rosellas—Ford & Cunningham.

KANSAS CITY

Orpheum—Geo. A. Moore—Old Time Darkies—F. & E. Carmen—Petticoats—Grenadier Girls.

LOS ANGELES

Orpheum—Last Night—Fox & Ingraham—Nellie Nichols—A Touch In Time—Werner Amoros Troupe—Henri Scott—Bothwell Browne & Co.—Ed. Norworth & Co.—Emile & Wille.

MILWAUKEE

Palace—Ye Song Shop—Jos. E. Bernard—Tabor & Green—Chas. Howard & Co.—Colour Gems—K. & E. Kuehn—Aerial Eddys.

MINNEAPOLIS

Orpheum—Ryan & Lee—Will J. Ward & Co.—Hayataka Bros.—Brooks & George.

OAKLAND

Orpheum—Earl & Sunshine—Melody Garden—Reddington & Grant—Piller & Douglas—Merlin—Laxier Worth Co.

OMAHA

Orpheum—Lovett's Concentration—Jenks & Allen—3 Stewart Sis.—Reno—Gen Greene.

PORTLAND

Orpheum—Kiss Me—Gardner & Hartman—Kane & Herman—Delro—Resista—Bartholdi's Birds.

SAN FRANCISCO

Orpheum—Jos. E. Howard Co.—Fixing the Furnace—Spencer & Williams—Bill Robinson—Fay & Mary—Morgan & Gates—Josie Heather Co.—Alexander Carr.

ST. LOUIS

Rialto—Booth's Rld. School—Bob Hall—Berk & Rawn—Follis Sisters—Boy & Arthur.

VAUDEVILLE BILLS

For Next Week

SALT LAKE CITY

Orpheum—Blossom Seeley Co.—Lloyd & Crouch—Anderson & Burt—Baxley & Porter—Texas & Walker.

ST. PAUL

Orpheum—Singer's Midgets—Raymond Wylie—Newhoff & Phelps—Wallace Galvin—Dancing Kennedys.

SEATTLE

Orpheum—Dresser & Gardner—Greene & Parker—Diaz Monks—Elsa Ryan & Co.—Clara Morton—Novelty Clintons—Palo & Palet.

SIOUX CITY

Orpheum—Once Upon A Time—Rosaires—Myers & Noon—Champions—Rudloff—Duffy & Sweeney—Musical Parsleys—Anger & Packer—Shaw & Campbell.

VANCOUVER

Orpheum—Irene Franklin & Burton Green—3 Danols Sisters—Man Of Ice Wagon—Bronson & Baldwin—Creole Fashion Plate—Chong & Moey—V. & E. Stanton.

WINNIPEG

Orpheum—Frank Dobson & Sirens—Bevan & Flint—Willie Mahoney—Jerome & Newell—Mrs. Wellington's Surprise—Edna Showalter.

PANTAGES CIRCUIT

Week of June 20

WINNIPEG

Pantages—Brosius & Brown—Taylor & Francis—Barney Williams & Co.—Ward Bros.—Anna Maybell & Jazz Band.

REGINA AND SASKATOON

Pantages—Little Cafe—Klass & Termini—Sheldon Haslam Co.—Jim Reynolds—Davis McCoy—Kremka Brothers.

EDMONTON

Pantages—Belle & Gray—Usher Quartette—Sol Burns—Vera Bent and Syncopated Steppers—Harris & Manion—Gautier's Bricklayers.

CALGARY

Pantages—Alaska Duo—Noodles Fagan & Co.—Jean Barrios—DeMischelle Bros.—Thirty Pink Toes.

GREAT FALLS AND HELENA

Pantages—Schepps Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobbs, Clark & Dare—Kremlin & Moscow.

BUTTE

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E-7.

SPOKANE

Pantages—Ed. & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Grayce—McKay's Scotch Revue.

SEATTLE

Pantages—Mizuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

VANCOUVER

Pantages—Degnon & Clifton—Manning & Lee—Berliere & King—Coakley Dunleavy & Co.—Alice Manning—Olivia.

VICTORIA

Pantages—Flying Weavers—Challis & Lumbert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

TACOMA

Pantages—Winchell & Green—Dianna Bonnar—Heart of an A Fool—Harry Van Fossen—Three Melvins—Footlight Revue.

PORTLAND

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Adonis & Dog—Basil & Allen—Haberdashery.

TRAVELING

Pantages—Mabel Harper & Co.—Lohae & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

SAN FRANCISCO

Upside-down Milletoes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

OAKLAND

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Panto—Weaver & Weaver—Oh That Melody.

SALT LAKE CITY

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danabes—You'd Be Surprised.

LOS ANGELES

Pantages—Carlitta & Lewis—Abrahams & Johns—Willie Holt Wakefield—Nevis & Gordon—Walters & Walters—His Taking Way.

SAN DIEGO

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walker & Dyer—Lonnie Nace—Japanese Revue.

LONG BEACH

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

OGDEN

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Goran Bros.—Chas. Althoff—Derkin's Dogs.

DENVER

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

POLI CIRCUIT

BRIDGEPORT

Poli (First Half)—El Cieve—Jack English—Prescott & Hope Eden. (Last Half)—Harry Bond & Co.—Elkins Fay & Elkins—Prescott & Hope Eden.

Plaza (First Half)—O'Connor & Keyes—Dunham & O'Malley. (Last Half)—Lanigan & Hulan—Janne Boydell.

HARTFORD

Palace (First Half)—Princess Nal Tai Tai—Fox & English—Mabel Berra. (Last Half)—Dunham & O'Malley—Phyllis Gilmore & Co.—Cook & Vernon—Winifred Gilrairie & Co.

NEW HAVEN

Palace (First Half)—Harry Bond & Co.—Elkins, Fay & Elkins. (Last Half)—El Cieve—Jack English—Toys.

Bijou (First Half)—Lanigan & Hulan—Jeanne Boydell—Local Big Act. (Last Half)—O'Connor & Keyes—Francis & Burner—Local Big Act.

SPRINGFIELD

Palace (First Half)—The Smiths—Crumley & Brown—Bobby Bentley & Co.—Les Morchantes—Toys. (Last Half)—Princess Nal Tai Tai—Eva Taylor & Co.—Arthur & Leah Bell—Mario Co.

WATERBURY

Poli (First Half)—Cook & Vernon—Phyllis Gilmore & Co.—Broadway Four—Winifred Gilrairie & Co. (Last Half)—McLoughlin & Evans—Fox & English—Mabel Berra.

WORCESTER

Poli (First Half)—Francis & Burner—Eva Taylor & Co.—Arthur & Leah Bell—Mario Co. (Last Half)—The Smiths—Crumley & Brown—Bobby Bentley & Co.—Les Morchantes.

Palace (First Half)—Clinton Sisters—Kelly & Drake—Davis & Chadwick—Toonerville Tooters. (Last Half)—Nolan & Nolan—Cortez Sisters—Leah White's Entertainers.

WILKES-BARRE

Poli (First Half)—Nolan & Nolan—Cortez Sisters—Leah White's Entertainers. (Last Half)—Clinton Sisters—Kelly & Drake—Davis & Chadwick—Toonerville Tooters.

W. V. M. A.

ABERDEEN, S. D.

Orpheum—Stanley & McConnell—Two Wrens—Perry & Taylor—Les Aralos.

BELLEVILLE

Washington (First Half)—Angelo Armento & Co.—Bobbie Harris & Co.—Stan Stanley. (Last Half)—Fiske & Fallon—Allen & Walton—Stan Stanley.

CHICAGO

Empress (First Half)—Helvy & Brill—La Rose & Lane—Flanagan in Society. (Last Half)—Fox & Sarnow—Henry & Adelaide—Smith Lynch & Smith.

EAST ST. LOUIS

Erbers (First Half)—Ferguson & Sunderland—Allen & Walton—Jim & Williams—Rose Ellis & Rose. (Last Half)—Eddy & Howard—Helvy & Brill—Villani & Villani—(One to Fill).

FREMONT, NEB.

Wall—Jermion & Mack—Dahl & Walling—Chat-hom & Dancourt—Hirshhorn Swiss Song Birds.

FARGO, N. D.

Grand (First Half)—Stanley & McConnell—Two Wrens—Perry Taylor—Les Aralos. (Last Half)—Budinaka—Bird & Kema—Fredricks, Thomas & Co.—Rago & Co.

GRAND ISLAND, NEB.

Majestic—Rottach & Miller—The Muros—Le Claire & Sampson.

GRAND FORKES, N. D.

Orpheum (First Half)—Burnicka—Bird & Kema—Fredricks, Thomas & Erago & Co. (Last Half)—Holly & Whyatt—Hual & Woodward—Fitzgerald & Anderson—Richard Keane & Co.

KANSAS CITY, MO.

Globe (First Half)—May Foster & Co.—May Howard—Laney & Pearson—Holiday in Dixieland. (Last Half)—The Muros—Renie & Florence—Rahn & Beck—Travilla Girls & Seal.

OMAHA, NEB.

Empress (First Half)—Renie & Florence—Travilla Girls & Seal. (Last Half)—Andrieff—Trio—Rinaldo—Brothers—(Two to Fill).

RACINE

Rialto (First Half)—Henry & Adelaide—Lynn Weston & Co.—Martin & Walters—Selma Braatz. (Last Half)—Frank Devoe & Harry Hooford.

ST. LOUIS

Skydome (First Half)—Grace Ayer & Bro.—Fiske & Alton—Eddy & Howard. (Last Half)—Mowatt & Mullen—Bobbie Harris—More & Shy—Rose, Ellis & Rose.

Grand—Violet & Charles—Illa Grannon—Edwards & Fletcher—Unusual Duo—Embs & Alton—Johnny Keane—Fashion Plate Minstrels with Josie Flynn—Renard & Jordon—LaFrance Bros.

Columbia (First Half)—Mowatt & Mullen—Villani & Villani—Ginger Snaps—More & Shy—Morton Jewell Four. (Last Half)—Grace Ayer & Bro.—Robb & Whitman—Jim McWilliams—Angelo Armento & Co.

SIOUX CITY

Orpheum (First Half)—The Rosaries—Musical Parsleys—Ernie & Ernie—Once Upon A Time—Duffy & Sweeney. (Last Half)—Herbert & Dale—Shaw & Campbell—Rudloff—The Love Game—Anthony & Rogers—Jazzland Naval Octette.

WINNIPEG, MAN. CAN.

Strand (First Half)—Holly & Whyatt—Dual & Woodward—Fitzgerald & Anderson—Richard Keane & Co. (Last Half)—Rottach & Miller—Kelley & Stone.

F. F. PROCTOR CIRCUIT

Week of June 21

NEW YORK CITY

81st St.—Orth & Cody—Moran & Wiser—Hungarian Rhapsody—Wilson Aubrey—Harriett Remple—Ethel McDonough.

8th Ave. (First Half)—Jess & Dell—Woolsey & Ardley—Wilton Sisters—Lou & Paul Murdock—Harry Fox Co.—Breen Family. (Last Half)—Marg. Taylor—Martha Fryer—Keegan & Edwards—Libonati.

125th St. (First Half)—Healey & Cross—The Brads—C. & M. Cleveland—Keno & Wagner—Libonati. (Last Half)—Bensee & Bell—Dor. Shoemaker—Fallon & Shirley.

3rd St. (First Half)—Lowe Evans & Co.—West & Van Shiklen—Maj. Alce—Foley & LaTour—Putnam & Gibson—D. Shoemaker. (Last Half)—Harry Taylor—Edith Clasper—Brockhart Co.—

Armstrong & Downey—Taylor, Howard & Them.—Espe & Dutton.

Harlem Op. House (First Half)—Keegan & Edwards—Kuma & Co.—Meaneest Man World—Howard Taylor & Them.—Mathews & Ayers. (Last Half)—Woolsey & Ardley—Jess & Dell—Harry Puck—Ryan & Ryan—Larry Reilly.

58th St. (Last Half)—Armstrong & Downey—Chas. McGood Co.—Arthur Whitelaw—Marjorie Hayward—Payton & Ward. (Last Half)—Crumbley & Brown—Billy Schoen—Lillian Herlein—Johnny Clark—Lord & Fuller—John & M. Oims.

Mt. Vernon (First Half)—Daniels & Walters—Under Apple Tree—Marlette's Marion—Amaranth Sisters. (Last Half)—Gates & Finley—Byron Bros.—Marie Gasper—The Brads—Chas. King.

Yonkers (First Half)—Crumbley & Brown—Billy Shoen—Lillian Herlein—Fuller & Lord. (Last Half)—Chas. McGood—Marino & Maley—Reen & Dean—Dillon & Parker.

BROOKLYN, N. Y.

Halsey (First Half)—Tip—Demar Sisters—Nan Tempest Co.—Southern Four—Daly, Mack & Daly. (Last Half)—Hip Raymond—4 Ushers—Chas. Barney & Co.—Dutler & Covey—Chainer Stewart Co.

Greenpoint (First Half)—Pollard—Harry Puck. (Last Half)—Foley & LaTour—Marlette's Marion. Prospect (First Half)—Walthour & Princeton—Marthor Pryor—Marie Nordstrom—Bensee & Baird—Espe & Dutton. (Last Half)—Under the Apple Tree—Mel Klee—Wilton Sisters.

ALTOONA

(First Half)—Percival Girls—Wilson & Wilson—McDevitt, Kelly & Co.—Christie & Bennett—Hazel Green Co. (Last Half)—Jim & H. McDonnell—Hughes & Deveau—Henry B. Toomer Co.—Tip Top Four—Arta Sisters.

ALLENTOWN

(First Half)—Sutter & Dell—Anger & Packer—Ed. & Lottie Ford—Herbert Clifton—7 Bracks. (Last Half)—Chappelle & Stinette—Belle Montrose—Mabel Berra—Ben Bernie—Delmar & Hackett.

ALBANY

(First Half)—Mildred Harris Co.—Tappan & Armstrong—Kirby Quinn & Anger—Al. Raymond—Casting Campbells. (Last Half)—McConnell & Austin—Cramer Barton & Co.—Leigh DeLacey Co.—Regay & Lorraine Sisters—Kramer & Boyle.

BINGHAMTON

(First Half)—Carter Sisters—Saxton & Farrell—Lawrence Crane & Co.—Adker & Clark—The Chapins—Smith & Boyne—Martinetti & Sylvester. (Last Half)—Karl & E. Frabel—Arthur & Lydia Wilson—Your Wife & Mine—El Cota—Francis Renault—Bouncer's Circus.

CHESTER

(First Half)—The Martins—Rose Claire—Salvation Molly—Weber, Beck & Fraser—3 Vassar Girls. (Last Half)—Wilfred Dubols—Conway & Fields—Fred & Marjorie Dale—Oh Teddy.

CAMDEN

(First Half)—LaFayer Co.—Helen Primrose—Phyllis Gilmore Co.—Judson & Cole—Sig. Franz Troupe. (Last Half)—Ed. & Edna Fenton—Mia. Miner—Edgar Forman Co.—Riley Sheets &amp

BILLY ARLINGTON AND COMPANY

Assisted by Eleanor Arlington, Carl Taylor and Edward Hennessey

IN VAUDEVILLE

Presenting

"MISTAKES WILL HAPPEN"

Under Personal Direction of Max Hart

Playing this week—ROYAL THEATRE, NEW YORK

MANAGERS AND AGENTS PLEASE NOTE!!!

HARRY TAYLOR

THE VERSATILE SCOT

IN COMEDY SONGS OF HIS OWN CREATION, WITH STORIES TO MATCH

Will pass in review at PROCTOR'S 23RD ST. THEATRE June 24th, direct from his European successes of four years.

MAMIE

TOMMY

LING & LONG

"TWO EXTREMES IN FUN"

WE SINCERELY EXPRESS OUR GRATITUDE TO ALL CONCERNED FOR A SPLENDID YEAR. MAY ALL OUR BROTHER AND SISTER ARTISTES ENJOY THE SAME BLESSING THE COMING SEASON. WILL CLOSE IN TWO WEEKS FOR THE SUMMER

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME
REGARDS TO FRIENDS.
LANSING, MICH.
THIS WEEK

SIXTH SEASON
"OH BABY"
COMPANY

ALEXANDER AND ELMORE

SIX YEARS WITH
THE KING OF SHOWMEN
A. B. MARCUS
K. & E. TIME
ROEHM & RICHARDS

MY SIXTH
SEASON WITH
ABE MARCUS'
"OH BABY" CO.

CHAS. ABBATE

WRITER OF
"LINGERIE" SONG.
"BACHELOR DAYS"
"CLASSY CLOTHES."
"SMILE WITH ME."
WATCH FOR OTHERS

JUVENILE
FOURTH SEASON WITH
ABE MARCUS'
"OH BABY" CO.

BILLY DALE

EN ROUTE
PLAYING
THE K & E
TIME

PRIMA
DONNA
DAINTY

CHARLOTTE ALLEN

PLAYING THE
K. AND E. TIME
WITH ABE MARCUS'
"OH BABY" CO.

SECOND
SEASON
CLASSICAL
DANCER

LOLETTA ARMAND

EN ROUTE
OH BABY CO.
PLAYING
K. & E. TIME

"PASSING SHOW" WINS AGAIN

DETROIT, June 16.—The "Passing Show" ball team defeated the Detroit Opera House team here last Sunday by a score of 12 to 9. The line up and score by innings follows:

Passing Show	Detroit Opera House
R. F.—B. Creedon	S. S.—Silm
C.—D. Rath	3rd B.—Konard
S. S.—J. Smith	C.—Deal
L. F.—C. Dale	1st B.—Lloyd
C. F.—J. Barton	2nd B.—Kelly
1st B.—H. Turpin	L. F.—Higgenbrand
3rd B.—Barger	R. F.—Day
2nd B.—T. Creedon	C. F.—O'Day
	P.—Porter

Pitchers—Corrigan, Rath.
Umpire—"Babe" Ruth.

Score by Innings.

Passing Show	3	0	4	0	1	0	1	9	—12
Detroit Opera House	3	0	1	1	2	0	4	8	—9

The Vitagraph baseball team defeated the Kranz Manufacturing Company last Saturday in a six inning game, by the score of 22 to 10.

THEATRICAL SPORTS

This was their first game in the "Greater New York Commercial League," comprised of six teams. A trophy is to be awarded to the leading team at the end of the season. The box-score of Saturday's game follows:

Krantz Manufacturing Co.

	A.B.	R.	H.	E.
S. Osit, c.f.	3	0	1	0
F. Mahoney, 2b.	3	3	2	0
F. Burke, r.f.	4	3	3	0
S. Keating, s.s.	4	2	2	2
A. Osit, 3b.	4	2	1	3
J. Mahoney, 1b.	4	0	0	0
J. Smith, l.f.	4	0	0	1
J. Callahan, p.	3	0	1	0
F. Landis, c.	3	0	0	0

Totals 32 10 10 6

Vitagraph Co.

	A.B.	R.	H.	E.
E. Unitt, 2b.	4	3	4	1
R. Taylor, s.s. & 2b.	5	1	3	1
L. Krummel, 3b.	5	4	4	1
J. McDougal, 1b.	4	1	3	0
L. Quick, c.f.	3	2	1	0
J. Daw, r.f.	3	2	2	0
A. Linde, l.f.	4	3	2	0
A. Naylor, c.	4	3	4	1
F. Mullen, p.	4	1	1	0
J. Nugent, p.	0	0	0	0
W. Williams, s.s.	2	2	1	1

Totals 38 22 25 5

Score by Innings.

Krantz Mfrg. Co.	3	0	3	1	0	0	0	—10
Vitagraph Co.	1	2	4	6	0	0	0	—13

SELZNICK TEAM DISCONTINUES

The Selznick home office baseball team has temporarily discontinued its schedule, awaiting the return of Dave Selznick.

KEITH-ORPHEUM GOLF

The final consolation games of the golf tournament between the Keith and Orpheum agents, managers and executives, have not been played, as yet. Details of the standing, so far are:

CHAMPIONSHIP

First Eight.—A. Frank Jones, winner; Frank Vincent, runner up.

Second Eight.—Clark Brown, winner; Lee Thompson, runner up.

Third Eight.—James McKowen, winner; Carl D. Lothrop, runner up.

H. L. Watkins has played and won the Third Consolation and there remains to be played, the first and second eight as follows:

First Eight.—Lee Muckenfuss, Bill Quaid.

Second Eight.—Dan Hennessy, Charles Bierbauer, Gordon Bostock.

VAUDEVILLE BILLS

(Continued from Page 21)

PITTSBURGH

Elliott & West—Hinkle & Mae—Amanda Gilbert Co.—Nat. S. Jerome—Freddie Kelly—Nelson & Bailey—Dawson, Lanigan & Cover—Grant & Wallace.

PHILADELPHIA, PA.

Grand Opera House—Elby—Larson & St. George—Bobbe & Nelson—Al. White Revue—Larimer & Carrey—Flo Hackett Co.—Will Morris.

Broadway (First Half)—Musical Miner—Helen Colini Co.—Oh Teddy—Fred Renault Revue. (Last Half)—Cecil & Bernice—Fox & Barton—Phyllis Gilmore—Little Cinderella.

Wm. Penn.—Connell Leona & Co.—Langford & Fredericks—Phina & Picks—Tip Top Four. (Last Half)—Rose Claire—Frawley & Louise—Raymond & Shram.

Keystone—Petit Troupe—Jim & Edna Connors—McCart & Bradford—Mallon Case—Married Via Wireless.

READING

(First Half)—Burns & Foran—Belle Montrose—Mabel Berra—Rice & Newton—3 Lordons. (Last Half)—Christie & Bennett—Hazel Green—Marg. Ford—7 Bracks.

SCRANTON

(First Half)—Elaine & Titania—Marcus & Booth—Kilduff & Allerton—Knowles & White—Lookout Inn. (Last Half)—Carroll & Sturgis—Lanigan & Hulon—John G. Sparks Co.—Jones & Jones—Stevens & Lovejoy.

STROUDSBURG

(First Half)—Brown & Demont—Kola—Ungaro Romany—Santry & Norton. (Last Half)—Homer Romaine—Lester Vincent—Regal & Mack—DeLoach & McLaren.

SCHEENECTADY

(First Half)—Runaway Four—Reed & Clifton—Chas. Mack & Co.—Jim Doherty—Toys. (Last Half)—William A. Pierce—Bernard & Ferris—Albert Perry Co.—Hal Springfield—Louis Hart.

SYRACUSE

Temple—Williams & Pierce—4 Dancing Cliffs—Hal Springfield—Albert Perry Co.—Bernard & Ferris—Louis Hart—On the Bowery—Reed & Clifton—Reed & Clifton—Indoor Sports—Jim Jochery—Toys.

TROY

(First Half)—McConnell & Austin—Cramer Barton & Co.—Leigh DeLacey Co.—Regay & Lorraine Sis.—Kramer & Boyle. (Last Half)—Mildred Harris Co.—Tappan & Armstrong—Kirby Quinn & Anger—Al. Raymond—Casting Campbells.

TOLEDO

(First Half)—Esther Trio—Beatrice Doane—Capps Family—Hayden & Ercell—Clemens Belling Co. (Last Half)—Nestor & Vincent—Bob & P. Valentine—Ethel Clifton Co.—Barry McCormack—Muldoon Franklin Co.

TORONTO

Nolan & Nolan—Bartellett & Smith & Sherry—Cutty & Nelson—Bowen & Baldwin—Step Lively.

WILKES-BARRE

(First Half)—Carroll & Sturgis—Lanigan & Hulon—John G. Sparks & Co.—Jones & Jones—Stevens & Lovejoy. (Last Half)—Elaine & Titania—Marcus & Booth—Kilduff & Allerton—Knowles & White—Lookout Inn.

LOEW CIRCUIT**NEW YORK CITY**

American (First Half)—Wood & Ward—Bernard & Sands—Hector—Hoyt, Hyman Lenainer—Thomas Saxo Sext.—Williams Bros.—Welcome Home—Who Is Who? Two Spartans. (Last Half)—Frank Carter—Nettie Hyde & Co.—Haig & LaVerre—Lang & Berg—Just Suppose—Helen Moretti—Armstrong & Joyce—3 Victorias.

Victoria (First Half)—Tamaki Duo—Nettie Hyde & Co.—Gilroy, Dolan & Correll—Harmon & Washburn—Fashions a la Carte. (Last Half)—Frank Hartley—Mooney & Capman—Hall & O'Hair—Dave Harris—Fred La Reine & Co.

Lincoln Sq. (First Half)—Hera & Preston—Mildred Haywood—State Room 19—Fields & O'Neal—Gypsy Songsters. (Last Half)—Shaw & Lee—Gertrude Long & Co.—Martin & Courtney—Clayton & Lennie—Borsini Troupe.

Greedy, Sq. (First Half)—Harlequin Trio—Paul & Geo. Hall—Robinson & Parquette—Martin & Courtney—Clayton & Lennie—Borsini Troupe. (Last Half)—2 Spartans—Harmon & Harmon—Hector & Mae—Maletta Boncini & Co.—Fox & Mayo—Mykoff & Vanity.

Delancey St. (First Half)—Frank Cotter—Shaw & Lee—Gertrude George—Just Suppose—Haig & LaVerre—Mora & Reckless Duo. (Last Half)—Albert Donnelly—Heim & Lockwood—Johnson & Parsons—Maletta Craig & Co.—Harmon & Washburn—Stanley & Lee.

National (First Half)—P. George—Henderson & Halliday—Ethel Mae Hall—Sidney Townes & Co.—3 Purcella Girls. (Last Half)—Thames Bros.—Hoyt, Hynes & Lorrain—Allen, Clifford & Barry—McCoy & Walton.

Orpheum (First Half)—Thames Bros.—Johnson & Parsons—Cogan & Casey—Maletta Craig & Co.—Dave Harris. (Last Half)—Mora & Reckless Duo—Bernard & Sands—Florence Henry & Co.—Sidney Townes & Co.—Hector.

Boulevard (First Half)—El Vera Sisters—Gervey—Florence Henry—Plantadosi & Walton—Jack & Jessie Gibson. (Last Half)—Tamaki Duo—Frankie Fay—Cogan & Casey—"Who Is He?"—Gypsy Songsters.

Ave. B (First Half)—Montambo & Nap—Billy Schoen—Jonah's Hawaiians. (Last Half)—Helen Miller—Moore & Fields—2 Yaku—Hughie Clark—Carlos.

BROOKLYN, N. Y.

Metropolitan (First Half)—Black & White—Helen Moretti—Geo. Randall—Hawthorne & Cook—Fred La Reine. (Last Half)—Harlequin Trio—Milladi 5—Gilroy, Dolan & Correll—Fields & O'Neil—Thomas Saxo Sext.

Palace (First Half)—Harper & Blank—Harry Mason & Co.—Armstrong & Joyce—2 Carlos. (Last Half)—Jonah's Hawaiians—Billy Schoen—Montambo & Nap.

DeKalb (First Half)—Albert Donnelly—Heim & Lockwood—Maletta Boncini & Co.—Fox & Mayo—Mykoff & Vanity. (Last Half)—Alvin & Kenny—Robinson & Parquette—Ethel Mae Hall—Hawthorne & Cook—Fashions a la Carte.

Fulton (First Half)—Frank Hartley—Mooney & Capman—Hall & O'Brien—Nestor & Mae—Carl Rosini & Co. (Last Half)—El Vera Sisters—Mildred Hayward—"Welcome Home"—Plantadosi—Walton—Black & White.

Warwick (First Half)—Helen Miller—Moore & Fields—Baldwin Blair & Co.—Hughie Clark—2 Yaku. (Last Half)—La Veaux—Harper & Blanks—Harry Mason & Co.—Bison City 4.

BALTIMORE, MD.

Richard Walley & Co.—Leroy & Mabel Hart—Wilson & McAvoy—Al Ricardo—Julian Hall & Co.

BOSTON

(First Half)—Skating Morrells—LaRose & Adams—Lee Barth—"Sweet 16"—Co.—Lazar & Dale—Gorgalis Trio. (Last Half)—Jack Hanter—Hall & Zardo—Halligan & O'Rourke—Bob O'Connor & Co.—Delano & Pike—"Last Day at School."

FALL RIVER

(First Half)—Jack Hanter—Halligan & O'Rourke—Bob O'Connor—Hall & Zardo—Delano & Pike. (Last Half)—Skating Morrells—LaRose & Adams—Lee Barth—Lazar & Dale—Gorgalis Trio.

HAMILTON, CANADA.

Harry Fisher—Nippon Duo—Folette, Pearl & Wicks—4 Volunteers—Mons. Adolphus & Co.

HOBOKEN.

(First Half)—Morrison & Harte—Harmon & Harmon—Ware & Wells—Chick & Tiny Harvey. (Last Half)—Baldwin, Blair & Co.—La Tour & Gold—Jonah's Hawaiians.

LONDON, CANADA.

(First Half)—Crouch, Richards Co.—Hampton & Blake—"Peacock Revue" Co. (Last Half)—The Hennings—Jean Germaine—Jim McLauley—"Let's Go."

MONTREAL, CAN.

Vee & Tully—Gene & Menetti—Alf Ripon—Browning & Davis—"On Manila Bay."

NEW ROCHELLE.

(First Half)—Follis & Leroy, Dora Hilton & Co.—Eckhoff & Gordon. (Last Half)—"The Painters"—"9 Minicof Makers."

PROVIDENCE.

(First Half)—Brown's Dogs—DeWitt & Robinson—Cardo & Noll—Jimmy Lyons—Ja Temple & Co. (Last Half)—Carter & Buddy—Charlotte Worth—Fern & Marie—Lucky & Harris—Willy Bros.

TORONTO, CANADA.

Millie, Bertha—Hal & Francis—Geo. A. Mack—Maude Hackett & Co.—Chung Hwa 4—8 Black Dots.

SPRINGFIELD.

(First Half)—Carter & Buddy—Charlotte Worth & Marie—Lucky & Harris—Willy Bros. (Last Half)—Brown's Dogs—De Witt & Robinson—Cardon & Noll—Jimmy Lyons—Ja Temple & Co.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Pages 17 and 19)

Albert Shirley has been engaged by Leo Dittrichstein and Lee Shubert to play a part in "The Americans in France."

Robert G. Pitkin has succeeded John T. Murray, now with "Cinderella on Broadway," in the cast of "Florodora," singing the role of Gilfain.

Vivian Holt and Lillian Rosedale have been engaged to sing in "The Midnight Lark," at the Century Promenade.

Walter Baker is arranging a Jazz routine for Bill Hamilton now playing in the Rooney and Bent revue.

Lillian Lee, now playing in "Irene," has become engaged to Peter Paul Horley, a non-professional.

Melanie Gordon has joined the cast of "An Innocent Idea," Martin Brown's farce at the Fulton Theatre, playing the role of Philomena Rose, girl reporter.

Roger Imhoff will appear in "Jimmie," the new musical play to open in the early fall with Frances White as the star.

Al Sherry is having a new single act written for him by Billy Curtis.

James Gleason, Howard Lang, Stewart Wilson, Eleanor Dawn, Carl Jackson, Con Roddy, Leslie King, Winston Scanlon, Edwin Walter, Edward Lang, Dorothy Dolan, Edwin Smith, George Deneberg, Don Valentine, J. Kunihara, T. Morse Koupal and James Hill are included in the company which will support Hazel Dawn in "The Winged God," a new comedy in four scenes by Crane Wilbur, which A. H. Woods has already put into rehearsal.

Naretta Nally, of Allman and Nally, is at the American Theatrical Hospital, Chicago, recovering from an operation performed last Friday.

Ruby Wren is undergoing observation at the American Theatrical Hospital, Chicago, and her condition is reported favorable.

Eva Mandel, of the vaudeville team of Zeno and Mandel, is making a rapid recovery at the American Hospital, Chicago, following an emergency operation for acute appendicitis.

William J. Citron has succeeded Robert F. Abraham as manager of the New Mission Theatre, San Francisco.

Izetta, who closed a successful engagement at the Marigold Gardens, Chicago, has purchased a five passenger automobile and plans to drive to New York.

Sam Schiller, manager of the Schiller Feature and Film Company, of Chicago, is convalescing at the American Theatrical Hospital, in that city.

Arthur McComas, a member of Gus Neville and Company, in vaudeville, is ill at the American Theatrical Hospital, Chicago.

Edna Hogan, of the Little Cottage Company, Chicago, is reported recovering from an operation she underwent last week.

Henry Jones is a patient at the American Theatrical Hospital, Chicago, following an operation.

Virginia Healey, wife of Dan Healey, a member of the "Sweetheart Shop," in Chicago, accidentally fell and suffered a break in her collarbone, last week.

Hugh O'Connell is in Chicago recovering from an operation.

Irving Grossman, son of Sam B. Grossman, manager of the Savoy Theatre, San Francisco, has been engaged as assistant manager of the Alcazar Theatre, that city.

Margaret McNulty has been added to the Charles King Stock Company at the Republic Theatre, San Francisco.

Dave Ray, assistant manager of the Hippodrome, San Jose, was the guest of honor at a surprise farewell supper party on the stage of that theatre directly after the performance last Friday night.

Richard Hoffman, booking manager of the Unity Vaudeville Agency, Chicago, will spend a two weeks' vacation fishing in Third Lake, about fifty miles, out of that city.

Ellen Van Volkenburg and her husband, Maurice Brown, whose productions of "A Midsummer Night's Dream" with marionettes, and of the "Medea of Euripides," occasioned considerable discussion this spring, sailed for Europe on the S.S. Patricia on Saturday.

Wilson and Kelly open in a new act at the Jefferson Theatre the first half of this week.

John O'Boyle, of O'Boyle and Brazil, opened in a new act on Monday of this week at The Regent.

Arthur Anderson and Company in "Toys," open on July 11th at Cleveland for a tour of the Pantages time. Tom Rooney booked the tour.

Josie Flynn has been routed for a summer tour of the Western Vaudeville Manager's Association time, appearing in St. Louis, next week.

Anton Heindl has replaced Victor Baravalla as musical director of "The Night Boat" show at the Liberty Theatre. The latter stepped out last week because of his brother's illness.

CHORUS GIRLS WANTED

"STEP
LIVELY
GIRLS"

"HITS
and
BITS"

"POWDER
PUFF
REVUE"

CRACKERJACK ATTRACTIONS OF THE COLUMBIA CIRCUIT

Apply **ARTHUR PEARSON**

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GEO. LA TOUR'S

"OH BY JINGO"

FEATURING

LEW ROSE

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Booked by the K. and E. Circuit

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MORE CHORUS GIRLS 10**

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SIGNED WITH
E. THOS. BEATTY'S
FRENCH
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MANAGEMENT
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BARNEY
GERARD
SEASON, 1920-21

CHARLOTTE STARR

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RICHARDS

THE LITTLE GIRL WITH THE BIG VOICE

PEE
WEE
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DORIS GREENWALD

MANAGEMENT
JACOBS AND
JERMON
SEASON 1920-21

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

Nat Mortan

WATCH THE HAT SHIMMY
WITH JEAN BEDIN'S PEEK A BOO
HURTIG AND SEAMON'S THEATRE

BURLESQUE NEWS

(Continued from Page 14)

KAHN'S SHOW, THOUGH
MADE OF BITS, KEEPS
THEM COMING ALONG

Although one of the papers announced last week that Kahn's Union Square would close last Saturday night, it is still open and the house was more than three quarters full last Wednesday afternoon when we caught the show. And, it was a real hot day; one of those kind of days we would prefer to spend at the seashore. But Kahn seems to draw them in, it matters not whether it's hot or cold.

The show was a good comedy offering, with pretty musical numbers. The first part was called "Oh Lady, Lady" and the burlesque "All In Fun." The chorus worked with the usual speed they always display and helped materially to get the numbers over.

The opening was a cabaret scene, with the chorus on stage. The women principals were introduced by Walsh, who did straight in this part of the show. As each girl appeared, she went into a number. The comedy was taken care of by Steppe and Hamp.

It was a bit show and started off with the "table" bit. In this, Steppe, Hamp, Walsh and the Misses Warren, Bell, Mallett and Pointer took part.

The "wood taster" bit followed. This was taken care of in fine shape by Steppe, Hamp and Walsh.

The "thinking" bit was next done by Steppe, Keeler and Miss Bell.

"No, I Haven't" bit was given by Hamp, Steppe and Walsh. The "Invisible husband" bit went over nicely as done by Hamp and Miss Warren.

A very pretty march was staged by Producer Fields and prettily carried out by the chorus. It was led by Miss Bell.

The "dog" bit pleased, as offered by Hamp, Walsh and the Misses Warren, Bell and Mallett.

The "bar room" bit was given by Steppe, Hamp and Keeler and only needed Walsh to make it look natural.

The "Union Hat" bit was offered by Steppe, Hamp and Walsh and they did it well.

A very pretty finale was given, in which all the principals and the chorus took part. It was a Harem scene, the principals in Turkish costumes. Princess Doover offered an artistic dance that just fit in right.

If business keeps up as it has the past few weeks, Kahn will have nothing to fear for the rest of the Summer, as he sure has them coming now.

LEAVES FOR HORSEBACK TRIP

Henriette Cooper, daughter of James E. Cooper, burlesque magnate, left New York Thursday on horseback, with two girl friends, and will ride to Roxbury, Vt. Miss Cooper just left Wellesley College for her Summer vacation.

TED GROH IS A FATHER

Mr. and Mrs. Ted Groh became the parents of a baby boy last week. Groh is a musical director and Mrs. Groh is known in burlesque as Sis. Groh. Both have signed for the "Mischief Makers" next season.

SHAFFER LEAVES GERARD

After five years with Barney Gerard, General Manager Eddie Shaffer left him last Saturday. He will go into business for himself, producing tabs and will send the first one out in September.

LENA DALEY TAKING TRIP

Lena Daley left New York Saturday in her car for a trip to Chicago, Indianapolis and other points in the Middle West. She has a party of friends with her.

"SLIDING" WATSON WITH PEARSON
"Sliding" Billy Watson has been signed by Arthur Pearson for his new show "Hits and Bits" on the Columbia wheel next season.

BLANCHE PARQUETTE BOOKED

Blanche Parquette was booked by Ike Weber last Thursday with Charles Waldron's Bostonians for next season.

OPENING ON LOEW TIME

Harry Steppe and Don Clark will open on the Loew time Thursday in a comedy talking act called "Bananas."

BARNEY GERARD'S
"FOLLIES OF THE DAY"

Enthusiastically Endorsed and Proclaimed the Greatest
Show Seen in San Francisco in Years

WHAT THE CRITICS SAID:
Monday, May 31, 1920

The Examiner
(B. G. B.)

GERARD HAS FOLLIES S. F. LIKES

I don't know which was the noisiest last night at the Savoy, the audience or Barney Gerard's "Follies of the Day." Gertrude Hayes, the leading woman, thanked the audience and said that every player in the company would work himself to death over such a reception, or words to that effect.

Last night it was a fifty-fifty proposition. Nearly every seat in the Savoy was occupied. The audience howled and shrieked and applauded until it was worn out. Barney Gerard gave them a show crammed with laughter, songs, costumes, scenery, comedians and girls. Floral contributions passed over the footlights until the stage could no longer hold them, etc., etc.

Gerard promises to make the "Follies" an annual occurrence. Let's hope that he does, and, further, that he brings the principals direct from New York, as he did this time, and has a local chorus, so that we get a fresh, invigorating show like "Follies of the Day" gave musical comedy devotees last night.

The Daily News

GERARD'S "FOLLIES" GET BIG GREET-
ING AT SAVOY (By Geo. C. Warren)

Barney Gerard is putting up hearty, strong, pungent entertainment in his "Follies of the Day." The show belongs to one of the "burlesque" wheels of the East—a system which does not often reach the Pacific Coast, although from the reception given the Gerard company last night a segment of the wheel should be able to flourish here like the bay tree. Good performers all, with Harry Welsh sliding home to the hearts of San Francisco playgoers by a rattling good comedy performance, etc., etc.

THIS UNPRECEDENTED SUCCESS WAS SCORED WITH TALENT, MERIT AND
QUALITY, instead of QUANTITY.

Played two weeks and established for the future.

Will tour the West starting September with a Specially Selected Cast. Will shortly make
IMPORTANT announcement.

BARNEY GERARD, Columbia Theatre Building, N. Y. City

NOW BOOKING \$30.00 FARES, SLEEPERS AND EVERY-
CHORUS GIRLS THING FURNISHED. PART
SALARY DURING REHEARSALS

The Bulletin

Vera Hinkley—FOLLIES PROVE A
RIOT OF FUN AT SAVOY

If any member of Barney Gerard's company had fears before the curtain rose last evening that San Francisco was not going to extend the hand of welcome to the production, such fears were permanently set at rest before the show had been five minutes in progress. If ever a new revue "got over" in this city, "Follies of the Day" surely did. From the first song till the finale the house was in an uproar of laughter and applause. And folks on the stage, to quote the words of Gertrude Hayes, "worked themselves to death" in their efforts to please, etc., etc.

Call & Post

GERARD'S FOLLIES OFF TO GREAT
START

"Follies of the Day" scored a hit at the Savoy last night. A local chorus, allied with New York talent, proved a combination the audience found impossible to resist. Harry Welsh, though playing the time-honored part of the Semitic comedian, lifted this role above its usual portrayal. Gertrude Hayes' interpretation of Polly will not soon be forgotten. Miss Hayes' songs, sung in her own original way, captured the hearts of the audience without a struggle.

Gerard promises to make the "Follies" an institution in San Francisco, and if the applause of last night's audience may be taken as a standard of appreciation, his failure to do so would cause profound regret.

READ THE
CLIPPER
LETTER LIST

MONOHAN & CO.

Roller Skating Novelties

All Tricks Original and Protected
Direction—AARON KESSLER

HARPER & BLANKS

IN
PEP, GINGER & JAZ

DIRECTION HORWITZ & KRAUS.

The New York Clipper

**The Oldest Theatrical Publication in
America, Published Every
Wednesday**

**Read by Everybody Interested in
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**A Display Announcement Will Be
Read by Agents, Managers and
Producers the Country Over**

Circulation—Ahead of Them All

SEND YOUR COPY IN NOW

BOAT CLUB GIVING SHOW

FAIR HAVEN, N. J., June 20.—The Players Boat Club will hold its annual show at the Palace Theatre, Red Bank, on June 30.

The following performers are here for the summer: Frankie Hunter, Ralph Rockaway, Hugh Cohn, Charlie Taylor, Peggy Marney, Frank Herbert, Charles Mass, Fred Rider, Charles Nelson, Caddie Devoe, Mattie Delease, Josie Taylor, Van Brothers, Frank Evans, Curtis and his dogs, Ted Evans, Charles Mack and wife, Elsie Evans, Annie Hart, Maggie Cline, Marie Rockaway, Frank Irish, Eddie Shayne, Joe Humphries, Jack Monday, Etta Monday, Leo Hayes, Jack Goodman, Reginald Denny and wife, Frank Wesson, Charlie Wesson, Ada Gracey, Bert Byron, Dolly Gray, Johnny Weber, Bill Holmes, Len Woods, Patsy Woods Hap Handy, Richy McAllister, Ralph Smith and Marionette.

FREDDY GRESHAM ESCAPED, CAUGHT

Frederick Gresham, husband of Lillian Lorraine, who was committed to the Riverdale Sanitarium at Riverdale, New York, on May 19 and who made a successful escape about a week ago, has been apprehended and is once more back in the sanitarium.

Following the escape of Gresham, two attendants were sent to New York to search for him. They learned he was at Broadway and Seventy-sixth street, and, after finding him there, were endeavoring to take him with them in an automobile, when he began to struggle and shrieked that he was being kidnapped.

A crowd of several hundred persons was attracted, among whom was Policeman Thomas O'Neil of the West Sixty-eighth street station who intervened and took the three men to the police station. After explaining the situation, the two attendants were allowed to depart with Gresham.

Gresham was arrested on May 15 while wandering about the grounds of Charles M. Schwab on Riverside Drive. He was arraigned before Magistrate Levine in the West Side Court, who signed the commitment papers at the request of a relative, after it was admitted that Gresham was a drug addict.

WHITE PLAINS HOUSE SWITCHES

WHITE PLAINS, N. Y., June 21.—The Strand Theatre, a vaudeville house booked by Fally Marcus, has closed its vaudeville season and is now playing pictures only for the Summer.

PHILLY G. O. H. CHANGES

PHILADELPHIA, June 18.—The Metropolitan Opera House in this city was leased today for a term of ten years by the officers and trustees of Lu Lu Temple, Mystic Shrine. The lease carries with it an option to buy the buildings.

The transaction was announced tonight by Albert M. Greenfield, real estate operator, in a statement signed by Charles S. Bair, Potentate of the Shriners, and W. Freeland Kendrick, Chairman of the Lu Lu Temple Building Committee, as well as Mr. Greenfield, acting for himself and for Jules E. Mastbaum and Fred G. Nixon-Nirdlinger.

Mr. Greenfield, it was said, represented Nirdlinger in the purchase of the Opera House at public auction on April 28. It is made clear in the statement, however, that the real estate dealer was one of a syndicate of three, the two other members being Nirdlinger and Mastbaum, President of the Stanley Corporation.

The syndicate bought the Opera House for \$655,000. It was placed on sale by E. T. Stotesbury to satisfy a mortgage.

The transaction, it is believed, will not interfere with the performance of Grand Opera in this city next season. The Metropolitan Opera Company, which for several years past has been playing once a week at the Metropolitan, will, next season, appear at the Academy of Music, as previously announced. The only significance of the Shriners' announcement that the auditorium will be available to opera companies, is that any visiting company, such as the Chicago Opera Company, may use the Metropolitan. At any rate, a home for opera is assured by the leasing of the Academy of Music.

DEPORT BILLIE BURKE BURGLAR

Peter Johanson, also known under the names of Harry Grainis, Harry Neilson, Peter Anderson and Hans P. Johnsson, is in New York awaiting deportation. He was to have served thirteen years at San Quentin for robbery.

In 1915, while Billie Burke was visiting the World's Fair, in San Francisco, he robbed her of \$10,000 worth of jewels, which have never been recovered. Johanson is known in England, Australia, and South Africa, as a clever hotel sneak thief. He is being deported to Sweden.

CENTURY SHOW NAME SWITCHED

When the Shuberts open the Century Promenade, the 11.30 show will be known as "The Midnight Lark," instead of "The Midnight Rounders."

WEBER TRIES TO GET DIVORCE

(Continued from Page 6)

he took Mrs. Weber to the Clara Barton hospital in Los Angeles on April 1, 1920, and called for her the next day. He had Mrs. Gladstone and Mrs. Weber's maid, Rose Harris, with him and they aided Mrs. Weber into Dillon's apartment and to a bedroom. Gladstone said Mrs. Weber was weak and needed assistance.

Describing the motor trip that followed a day or two later, Gladstone said he took Jack Dillon and Mrs. Weber to the Christian Science church.

There was testimony that Mrs. Weber told Mrs. Gladstone, who often cared for Mrs. Weber's baby son, that the "hotel room was just to keep trunks in."

It was early in April when the film pictures were completed and Mrs. Weber was ready to return to her husband in New York.

There is, possibly, going to be trouble over the divorce suit brought by Lawrence "Larry" Weber against Edith Hallor, and tried last week in the Erie County Supreme Court, Buffalo, before Justice Wheeler, without any defense being interposed by Miss Hallor or an attorney representing her. This was indicated early this week by a statement made here by Dudley Field Malone, retained by Mrs. Weber to begin proceedings to open the default in the case tried in Buffalo.

"Edith Hallor engaged my services twenty days after the time had expired for her to file an answer in the suit for divorce brought against her by her husband, L. Lawrence Weber," said Malone. "Weber had deceived her into the belief that he had no intention to proceed with the suit, did not believe the allegations which he had made and his statements to her trapped her into a default."

"Miss Hallor and Jack Dillon flatly deny all the allegations and insinuations made by Weber in his complaint. In addition, on May 15 even had these charges been true, Weber legally condoned them."

"I have engaged one of the best known firms in Buffalo to act with me in the necessary proceedings there."

"We will move forthwith to set aside the interlocutory decree obtained by default and we will state in court, in all its cowardly details, the disgraceful story of Weber's treatment of Miss Hallor from the time she first met him."

"If Weber thought by slipping off to Buffalo and bringing his divorce action in the far corner of New York State that he could get away with it, he will find that

this fight has just begun."

At her home on Riverside Drive, where she has been living with her brother, Raymond Hallor, for the last few months, Edith Hallor stated early this week that "I have taken steps which will give me an opportunity of defending myself in open court."

She then went on to relate how, according to her explanation, her husband's divorce case was tried without her presence in the Supreme Court in Buffalo.

"I was served with the papers last April," she stated. "I went to my husband at the Hotel Wellington, where he was living and asked him what it all meant. He told me that it was all a mistake, that he had started a divorce suit in Buffalo because he was angry with me and wanted to discipline me. 'But you've got nothing to worry about,' he told me, 'I don't intend to go ahead with the suit, so just forget it.'"

"Then we lived together for a short time at the Hotel Wellington," Mrs. Weber stated, "and whatever wrongs he may have thought me guilty of up to that time he must have surely condoned, and I was under the impression that he was sincere when he told me that he had no intention of going ahead with the divorce suit in Buffalo."

Continuing, Miss Hallor declared: "He has done nothing but lie about me and double cross me, and if he hadn't double crossed me I would surely have taken the papers in the case to my lawyer in time to file an answer. But, now that I've seen what he's capable of doing I am doing everything I can to get a chance to defend myself in open court."

She also said that Weber told her that the reason he brought a divorce action in Buffalo was because he wanted to keep it out of the newspapers here, since he had no intention of proceeding with the case.

The Webers have a son, Larry, Jr., who is twenty months old. The child lives with his mother. They were married in January, 1919, following the settlement of an action for \$200,000 damages which Edith Hallor instituted late in 1918 in the Supreme Court. The action, according to the complaint filed, was for breach of promise.

Edith Hallor is twenty-four years of age. Her husband is much older. He first met her while she was appearing in the Elliott, Comstock and Gest musical production, "Leave it to Jane."

AL HERMAN'S Big Success in Greenwich Village Follies

THE WIMMEN WON'T LET ME ALONE

The greatest comedy song ever written. It is now ready for you

CALL, WRITE OR WIRE FOR YOUR COPY

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FRANK HARTLEY

Originator of the Cup
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Watch the Bottles

SIGNED
WITH
I. H. HERK

ARTHUR HARRISON

TO PRODUCE
TIDDLE
DE WINKS

DANCING SOLLIE

Direction Flynn & Kenny

Playing U. B. O. Time

JEAN LEIGHTON'S REVUE

EDDIE

TEDDY

GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

AL MARKS and BESSE ROSA

COMEDY 'ODDITIES

DIRECTION—TOM ROONEY

HUGH

GRACE

McCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

NOW PLAYING
LOEW CIRCUIT

WILLIE SMITH

JEST-ER
SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O.

HELEN

MARIE

MAY KILDUFF and ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY

WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ & KRAUS

FRANK THE HAGANS KITTY

NOVELTY DANCING

Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

METRO GIVES OUT RELEASES

Twenty-six specials are included in a tentative schedule of releases that has been made public by Metro and which gives the productions to be distributed by that organization as far ahead as January, 1921. Those to go out as Metro specials are:—

July 5, "Parlor, Bedroom and Bath," all-star cast; July 19, "The Misfit Wife," Alice Lake; Aug. 2, "Held in Trust," May Allison; Aug. 16, "The Chorus Girl's Romance," Viola Dana; Sept. 1, "The Hope," all-star cast; Sept. 13, "The Price of Redemption," Bert Lytell; Sept. 20, "The Saphead," Crane-Keaton; Sept. 27, "Clothes," all-star cast; Oct. 4, "The Four Horsemen of the Apocalypse," all-star cast; Nov. 1, "The Marriages of Mayfair," all-star cast; Nov. 8, "Fine Feathers," all-star cast; Nov. 15, "Polly With a Past," Ina Claire; Nov. 29, "Are All Men Alike?" May Allison; Dec. 6, "Blackmail," Viola Dana; Dec. 13, "Body and Soul," Alice Lake; Dec. 29, "The Misleading Lady," Bert Lytell; Dec. 27, "Big Game," all-star cast; Jan. 3, "Hearts Are Trumps," all-star cast; Jan. 17, "The Marriage of William Asch," May Allison; Jan. 24, "The Hole in the Wall," all-star cast.

Two Nazimova productions are listed as follows: Oct. 11, "Billions"; Jan. 31, "Madame Peacock."

Maurice Tourneur production: Oct. 18, "The Great Redeemer."

S. L. Production: Sept. 6, "Love, Honor and Obey."

Robert Harron Production: Oct. 25, "Coincidence."

C. E. Shurtleff, Inc., Productions as follows: Aug. 23, "The Mutiny of the Elsinore"; Nov. 22, "The Star Rover"; Jan. 10, "The God of His Fathers."

At the Hollywood studios several new pictures will be gotten under way immediately. These are "Body and Soul," by William Hurlburt for Alice Lake, Edward Mortimer to direct; "Are All Men Alike?" by Arthur Stringer for May Allison. Philip Rosen to direct and "Blackmail," by Lucia Chamberlain with Viola Dana, Dallas Fitzgerald to direct. Nazimova has completed work on "Billions." She will make at a future date "Madame Peacock," by Rita Weiman.

In the cast Ina Claire has started "Polly With a Past." Leander de Cordoba will direct.

Bert Lytell's four productions to be made in the east will be as follows: "The Misleading Lady," "A Message from Mars," "The Prisoner of Zenda" and a fourth for which negotiations are now under way.

ACTS AGAINST FOREIGN FILM

The importation of outside films into Germany is limited to fifteen per cent. of the total amount of films that country uses, according to a law which has just been passed by the German Reichstag. This information is contained in copies of some of the leading German trade papers which have just arrived in this country.

The new law, which is designed to supplant the present embargo now in existence in Germany, is to become effective October 1. The 15 per cent. is to be divided into three classes: 5 per cent. to go to the manufacturers, five to the exchanges and five to the exhibitors. The purpose of dividing the total percentage in that manner is to avoid, if possible, an influential manufacturer from tying up all of the foreign film coming into Germany and then exercising a monopoly in the German home trade.

The Teutonic trade papers further state that this 15 per cent. is to include the total importations from all countries outside of Germany. It is therefore apparent that this country will be able to export only a small part of its product to Germany since England, France and Italy and other countries figure in on the new German act.

PUBLISHER TO MAKE PICTURES

Sumner Charles Britton, publisher, has entered the motion picture field as the head of Sumner Charles Britton, Inc., a New York corporation with a capital of \$200,000, which will synchronize the appearance of each picture with the publication of the story in book form.

FILM ACTOR DIVORCED

LOS ANGELES, June 16.—Jack Muller, a motion picture actor, has been divorced here by Mrs. Anna Muller, in the Superior Court. She charged that Muller neglected her and that he was interested in a film player. She further alleged that he had attractions outside his home for every night in the week, and that, as a result, she and their baby daughter were left alone.

When cross-examined by the defendant's counsel, it was developed that Mrs. Muller maintained apartments in the most fashionable part of the city and that she was in the habit of entertaining there a number of women friends, described as being of the "fast" set.

In view of this evidence, Judge Court ordered separate maintenance in the sum of \$35 a week to be paid her, providing that she moved to the home of her husband's father in Hunting Park within the next thirty days.

GRAUMAN READY TO BUILD

LOS ANGELES, June 20.—Arrangements for the construction of Grauman's Hollywood Theatre, to be erected at Hollywood Boulevard and McCullom street, have been completed. The cost of the building, site and equipment will be approximately \$450,000. All financial arrangements have been made, and plans for the building are being prepared. It is planned to commence construction work within thirty days, and the building, it is expected, will be ready for occupancy in about eight months.

The theatre will have a seating capacity of about 2,000 people. Among special features will be the installation of a Hope-Jones-Wurlitzer organ, which has been ordered. There will be unusual features in interior arrangements. The house will be known as Grauman's Hollywood Theatre, and will be operated under the personal direction of Sid Grauman.

QUIMBY SIGNS LLOYD

Harold Lloyd, the spectacled comedian of the screen, who recently arrived in New York from Los Angeles, has signed a long-term contract with Fred Quimby with whom he returned from the coast.

The transfer of Lloyd was made without any star stealing accusation or verbal battles. Lloyd virtually remains a Pathe product, as the Associated Exhibitors have released him through that concern. While making pictures under Pathe's exhibitor organization, Lloyd will receive \$250,000 for every negative he turns over to Associated Exhibitors.

URNS DOWN \$25,000 SALARY

When Sydney Cohen, president of the Motion Picture Theatre Owners of America, was informed that the Executive Committee of that organization, at the close of the convention in Cleveland, had passed a resolution fixing his salary at \$25,000 per year; he informed the committee that he could not accept it. His reason was that, inasmuch as the association had just been born, it would, above all things, need funds.

BRYANT WASHBURN HERE

Mr. and Mrs. Bryant Washburn who are coming East this week, will stop in New York for a brief visit and then start for a vacation in England, at the end of which Washburn, who has finished his contract with Famous Players-Lasky, will announce his plans for the future.

During the trip abroad, the children, Bryant Jr., and Dwight Moody will stay with the parents of Mrs. Washburn in Hollywood.

BUILDING IN LOS ANGELES

LOS ANGELES, June 19.—L. L. Bard and associates, proprietors of a chain of eighteen motion-picture theatres in California, will soon erect a new playhouse at 446 South Hill street. According to the estimates of Albert C. Martin, architect, who prepared the plans, it will cost approximately \$100,000 for building and equipment.

BUYS "THOUGHTLESS WOMEN"

The Pioneer Company has acquired "Thoughtless Women," written by Daniel Carson Goodman for Alma Rubens. It is scheduled for early Fall release.

MRS. FISKE PLEADS FOR ANIMALS

SAN FRANCISCO, June 20.—That Minnie Maddern Fiske, now playing at the Columbia Theatre in "Mis' Nelly of N' Orleans," is a devoted naturalist and lover of animals, became known here this week through a letter she wrote to *The Examiner*. While giving her art to the theatre, she has been carrying on an effort to enforce more humaneness in the trapping of wild animals. Her letter to *The Examiner* follows:

"Dear Readers of *The Examiner*:

"The editorial board of the Boy Scouts' organization has ordered that no fur or trapping advertisements shall appear in any of the official Scout publications. Thousands of people see in this the most progressive act of the most progressive organization in the United States. That other juvenile publications continue to print trapping advertisements raises a moral question of far-reaching importance: 'Shall children be encouraged to trap fur-bearing animals or those that injure the crops of the farmer or work destruction of any sort?' Thousands of humanitarians would emphatically answer in the negative.

"Are boys to be encouraged to doom to torture and lingering death helpless creatures caught by cunning and deceit?"

"The writer has been in close touch with trappers and with the business of trapping for twenty years. From every angle it is the lowest, most despicable business on earth. It is difficult to believe that the woman lives who would consent to wear trapped furs if she were obliged to witness the tragedy of their procuring. If women would band together for six months—and an organization in each city would accomplish the desired end—in refusing to purchase trapped furs, the boycott would be sufficient to put an end to the business and compel the attention of the controllers of the fur trade to fur farming. Furs are unnecessary as clothing, save for inhabitants of regions where other clothing is unobtainable. Thousands of people have ceased to wear furs. It is a fact that certain Arctic explorers have deliberately abandoned furs for clothing which is more comfortable.

"If the boy is to be a trapper he will undoubtedly study and meditate upon the books that are published for the instruction of trappers. He will learn of the 'pan,' which clutches the leg of the captive close up to the body. The animal will gnaw its fettered foot off, but it can never get away. The boy will also learn of the spring-pole, which jerks the prisoner into the air and holds it there, sometimes for days at a time, suffering the torture of the clutch, fever, inflammation, thirst, starvation, terror, freezing—struggling always to escape, until it is possible to struggle no more. And the boy, if he were to become a trapper, would learn how the ermine is caught—ermine, which is the badge of royalty. The trapping of ermine reveals a phase of human ingenuity at its worst.

"It is true that our sportsmen opponents suggest that the trappers should visit their traps every twenty-four hours (twenty-four hours of excruciating suffering of mind and body is the limit proposed) to inflict the coup de grace on the prisoners, whose one offense has been that they have sought for food. Twenty-four hours! Let us imagine a human being in this plight for one hour. If any one of those who write suavely of the advantages of trapping were himself caught in the clutch of the steel it is safe to say that that particular advocate of the 'sport' would be silent as to those advantages forevermore.

"Last year a trapper of my acquaintance delayed for a week to visit his traps and found a trapped bear still alive, but in such a condition as to render both meat and fur useless.

"We all shrink from physical pain and torture. It is an instinct of nature. We shrink from it for ourselves and for our children and loved ones. We seek desperately in every direction possible to avoid or to alleviate it. But how many of us unhesitatingly inflict upon the creatures of the dumb world unspeakable suffering that not one of us would have the courage to face? Last winter four million animals, cattle, sheep and lambs, turned out to face the winter without food or shelter, perished in the stock gamble on the ranges.

"The plight of the animals on the ranges is probably the most colossal expression of physical anguish revealed anywhere on the face of the globe. A woman of my acquaintance, riding on horseback over the desert during one year of drought, tells how the creatures, lying on the ground in torment, would rise to their knees and gaze at her with their festering eyes. Not a drop of rain had fallen in a year. There was no spear of grass. The owners of these unfortunate creatures—knowing their awful fate—had not even the inspiration to ride the range and shoot, as lately in Canada several cattlemen did ride the range and shoot, the animals doomed to death by starvation.

"A writer in the *Saturday Evening Post* says, 'As to lovely woman, female of the species, it certainly may be said of her that she is in many ways more merciless than the male. All hunting is bad enough and no sport stands analysis when it comes to that; but trapping is the worst of all; and most trapping is done for women. These tender-hearted members of our race are wiping out species after species of small animals and making life a tragedy for everything that wears fur.'

"If the boy is to be a trapper and this exciting 'sport' is started where will it end—a 'sport' so engrossing that other aimless diversions will have lessened zest once the pace has been set for the pastime, whose object is pursuing and killing, whether by trap or gun? New pests will be suggested for extermination and the butchery will never cease.

"This taking of life in a manner that includes unspeakable suffering is a debasing, soul-hardening employment. Let it not be assigned to impressionable youth. If in the case of destructive animals the work must be done, let slaughtermen be appointed to do it, and compelled by law to do it as humanely as possible.

"There is a dawn of hope in this trapping problem. Imitation furs, warm as real furs, of beautiful texture and effect, are now manufactured and fur-bearing animal farms are coming into existence. On these farms animals are humanely reared and destroyed.

"The fur also is better. A writer in the *Conservationist Magazine* says: 'The several states consider many of our fur bearers as destructive vermin. The weasel, mink and fox are most noted. Their extermination is sought and bounties are placed on them for this purpose. This procedure, together with the trappers' hunting, will bring many of these creatures to extermination unless some step is taken to save them. Fur-farming would not only save many species of valuable fur animals from extinction, but at the same time put their depredations to a definite end. All animals trapped or shot in their wild state have their pelts more or less injured, which depreciates the value of the pelt. This loss of valuable fur can be safely estimated to run over a million dollars annually. By fur-farming not only will pelts be saved from injury, but furs will be taken from the animals when they are in prime condition.'

"There may be ways and means of handling the trap problem. This is not the place to discuss them. This letter, urged by many humanitarians throughout the country, is a direct appeal to the boys. May the boys of America help in the humanitarian movement to enlighten the public as to the horrors of trapping. May they help to rouse public sentiment to the extent that, ultimately, legislation that will make most trapping a felony will be achieved. Let our boys help in the now active work of encouraging the new industry of fur-farming, so that eventually the old barbarism of trapping shall pass away forever. The progress of civilization will inevitably bring about its obliteration. We must believe that our boys stand for the progress of civilization.

"The race still slumbers as to its great duty toward the world of dumb creatures committed to its care. A great American has asked: How has mankind met this responsibility? And he has answered the question:

"Without intelligence; without justice; without mercy."

"Respectfully,

"MINNIE MADDERN FISKE.

"June 18, 1920."

B.F. KAHN'S

UNION SQUARE THEATRE

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

THE ACT DIFFERENT

MAPELA **Hering's Hawaiians** BILLY

IN THE "ISLE OF PARADISE"

MANAGEMENT
IKE WEBBER

THE BRADNAS

IN A QUIANT SPECIALTY

Direction—LOUIS SPIELMANN

"FRANCIS & FOX"

IN A VAUDEVILLE ODDITY

Booked Solid
Direction—LEW CANTOR

LEW & PAUL MURDOCK

IN ECCENTRIC STEPS

Dir. ROSALIE STEWART

GYPSY MEREDITH & BRO.

STILL RUNNING.

DIR. MORRIS & FEIL

BILLIE KIMES

"JOY RIDERS," 1920-21

MANAGEMENT ROEHM AND RICHARDS

RUTH ROSEMOND

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

STELLA WARD

FOLLY TOWN

COLUMBIA, NEW YORK CITY

SEDAL BENNETT

JEWISH VAMP

VICTORY BELLES—NEXT SEASON

WOP-COMIC
SOUBRETTE
EVER KETCH US

CARNEY & CARR

DANCIN' FOOLS
WITH
HARRY HASTINGS
NEXT SEASON

DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE.

MANAGEMENT RUBE BERNSTEIN

MYKOFF and VANITY

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

HIPPODROME
BALTIMORE, 21-26

CHISHOLM & BREEN

HER CAVE MAN

By JOE L. BROWNING
Direction—IRVING COOPER

PALACE NEW YORK

This Week
(June 21)

HENRY SANTREY AND HIS Syncopated Society Band

The man from the
far west who has
put it over on
Broadway.

"Santrey and his band
give the audience a little
bit of everything—and
just enough—from jazz
to grand opera."

The Sun and New York Herald.

DIRECTION
Rose and Curtis

LABORATORIES THREATEN STRIKE

Everything possible will be done to avoid the threatened walk out of the laboratory men in the East according to George C. Woodruff, secretary of the Motion Picture Craftsmen, the union of skilled laboratory workers affiliated with the I. A. T. S. E. of the United States and Canada, as Local 614.

Woodruff, who has been a laboratory man for about fifteen years, declares that the union is not anxious for a strike. He said that, of the 2,600 men at work in the 38 laboratories around New York 2,100 are members of the union.

From information secured from the secretary of the union, it was gathered that laboratory workers all over the country are being organized. Woodruff said that in Chicago, 311 men have joined the Motion Picture Craftsmen, Local No. 630. These men were gathered from nine Chicago laboratories and have as president of the union Sam Lucas, who is with the Spoor-Thompson laboratory.

On the coast there is another union in process of formation, according to Woodruff, who says there are 17 laboratories in California to draw members from.

Apparently, the movement in New York is purely a local one at this stage, at any rate. Woodruff said, however, that there was every possibility of the new wage scale spreading across country, if it is adopted here.

In the list of the new demands submitted by the union, and there are 21, the last provides for an adoption of a trade seal. The 21st provision reads as follows:

"The General Executive Board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, sitting in convention at Cleveland, Ohio, May 24 to 28, 1920, received Delegate George G. Woodruff, Motion Picture Craftsmen Local No. 614, of New York City, and Delegate Frank G. Kirby, Cinematographers, Local No. 57, of New York City, who appeared in behalf of the Motion Picture Laboratory Workers and Motion Picture Cameramen, respectively, and petitioned for the adoption of a 'trade seal' for motion picture films.

"On a motion regularly made and seconded and unanimously carried it was decided to grant authority to the Motion Picture Cameramen, Local No. 557, to mark with a perforated punch any and all scenes photographed on negative film so that the laboratory men might identify film photographed by cameramen affiliated with the I. A. T. S. E. It was further decided to grant to the Motion Picture Craftsmen, Local No. 614, the authority to place and use the embossed seal of the I. A. T. S. E. in any and all laboratories manufacturing positive film, providing said laboratories recognize and employ laboratory men affiliated with the I. A. T. S. E. The intent and purpose in granting such authority is to enable the 22,000 Motion Picture Machine Operators, located throughout the United States, who are affiliated with the I. A. T. S. E., to identify film manufactured by organized labor."

Woodruff said that there is no very great amount of friction between the union and the owners. He said that in some cases the new wage scale will mean a saving for the owners instead of an additional expense, and claims the scale was formulated to primarily assist the less skilled labor.

To emphasize the union's "fair play" spirit, Woodruff produced a letter, copies of which have been sent to all laboratory workers. It says:

"Acting upon the suggestion of several manufacturers of motion picture film, we are presenting, at this time, the terms and conditions under which we hope to elevate the position of those persons engaged in the laboratory production of motion picture film, to the standard, as set by other progressive industries, and we would appreciate your thorough consideration of same.

"We fully realize that the manufacturer has been subject to the same conditions that we have and, in the spirit of fairness, we do not wish to subject him to any embarrassing conditions."

FLINN SUING KOPLARS

ST. LOUIS, June 19.—Sixteen motion picture theatres and airdomes are involved in the court action brought here by John C. Flinn, of the Famous Players Missouri Corp., the holding concern for F. P. L. motion picture theatres here, against Harry Koplar and his three brothers Sam, Nat, and Sol.

The suit, which has been filed, is to compel the defendants to comply with an agreement for the transfer of titles and leases of various theatres to the Famous Players Missouri Corporation.

The Famous Players Missouri Corporation alleges that, of these properties, none have been transferred in compliance with the terms of their agreement. It is asked that the defendants be required to transfer the titles and leases.

SEVENTY STARS TO SHINE NEXT SEASON

(Continued from Page 4)

ent and, upon her return, she will appear in a new play. Maxine Elliott is also in Europe and it is quite unlikely that she will return before 1921. Her erstwhile co-star, William Faversham, is appearing in pictures at present, but should he find a suitable play, he will probably accept it for presentation some time next Fall.

Henry Miller and Blanche Bates, both of whom are appearing in "The Famous Mrs. Fair," at the Henry Miller Theatre, may close there within the next few weeks. But that they will go on tour in the play early next September is quite certain.

Elsie Janis will not be seen in this country until, maybe, next Spring. She is in Paris at present, where she is scheduled to open in a Parisian revue next August. Mr. and Mrs. Coburn are also abroad, where they will remain until next September. Upon their return to this country they may appear in a play acquired in England.

Elsie Ferguson will go on tour in "Sacred and Profane Love," which served her here earlier in the season. Theda Bara in "The Blue Flame" will continue gathering in the shekels on the road and Guy Bates Post will also continue holding forth on the road in "The Masquerader" which has added considerably to his bankroll during the last few seasons. Only when the play fails to draw will he consider appearing in a new one to be written for him by Richard Walton Tully.

Thomas A. Wise's plans for next season are largely dependent on the manner in which Earl Carroll's new play, "Daddy Dimplin," which opened last week, fares after its metropolitan premier, not so far off. His erstwhile co-star, William Courtenay, is now playing a return engagement in "Civilian Clothes," at the Morosco Theatre. But, early next season he will be seen in a new play called "The Clam Diggers," by Eleanor Hinckley, one of Oliver Morosco's Harvard plays.

Laurette Taylor will remain in London in "One Night in Rome" as long as the play continues to draw there. Then she will return to this country with her husband, Hartley Manners, and appear in a new play by the latter.

Florence Reed has left A. H. Woods and is now under contract for next season to the Selwyns. She will appear in a new play by Broughton Tall called "The Green Jade," which will open early next October in the yet to be completed Times Square Theatre, one of the two the Selwyns are building. Margaret Anglin will open here next September in "The Woman of Bronze," in which she has been appearing on the road.

Alice Brady will open at the Playhouse in September in a new play called "Anna Ascends," by Henry Chapman Ford, which her father, William A. Brady, will produce.

Jane Cowl goes on the road with her play, "Smilin' Through," and, next February, is scheduled to appear in it in London.

Walker Whiteside will appear in New York next season in "The Master of Ballantrae," the adaptation from Robert

The three theatres are the Cherokee, the Royal and the Arco, and the airdomes are the Rex, the Russell and the Compton. The corporation, it is stated, took possession of the theatres on March 20 under its contract.

It is alleged that the Koplars have failed to carry out their portion of the contract and have interfered with the corporation in its occupation and control of the houses. The court is asked to prevent further interference.

The corporation alleges that it has made payments of \$100,000 on the purchase price thus far and has paid bills and other obligations. The corporation had previously filed suit to restrain the Koplars from interfering with the management of some of the theatre properties.

Louis Stevenson's story in which he has been appearing on the road.

Marjorie Rambeau will begin a road tour early next September in "The Sign on the Door." Barney Bernard will continue on the road throughout next season in "His Honor Abe Potash." William Collier will play the road for a short time in "The Hottentot," in which he is now appearing at the George M. Cohan Theatre. But, very likely, he will do a new play some time next season.

Fay Bainter, in "East is West" is going abroad for a rest and, upon her return, will resume in the play, opening in Boston early next September.

William Hodge, who was on the road all of last season in "The Guest of Honor" will come into New York with the play, probably next October. Holbrook Blinn will be seen here next season in "Borderland," Porter Emerson Browne's play, in which he opened several weeks ago.

Louis Mann will not be seen in "Friendly Enemies" again next season. Instead, he will probably appear in a new play some time in December.

Richard Bennett will continue next season on the road in "Beyond the Horizon," Eugene O'Neill's successful long play which John D. Williams produced.

Billie Burke will open here early next season in a revival of "The School for Scandal," following which she will appear in a new play. Both are to be produced by her husband, Flo Ziegfeld.

Margaret Lawrence and Wallace Edinger will continue appearing jointly in "Wedding Bells" until next January, after which time they will probably be appearing together in a new play to be produced by the Selwyns.

Walter Hampden will appear in a Shakespearean repertory including "The Merchant of Venice" and "Romeo and Juliet."

Leo Carrillo has left the management of Oliver Morosco and will appear in a new play the Selwyns will provide for him.

Madge Kennedy, it is reported, will desert the films to appear in a new play the Selwyns will provide.

Hazel Dawn will appear in a new Wood's production called "Arabian Nights."

Others who have achieved stellar honors and whose first season as a star the next will be, are Henry Hull, in "The Crucible" by Leighton Graves Osmun; Helen Hayes, who will open here early in September in "Bab," by Mary Roberts Rhinehart; Patricia Collinge in "Golden Days"; Eileen Huban in "Paddy, the Next Best Thing"; Genevieve Tobin in "Little Old New York"; Grant Mitchell in "Welcome Stranger" and Roland Young, who will be starred by the Selwyns in Clare Kummer's "Rollo's Wild Oat."

Among the musical comedy stars, Mitzi, it is known, will be presented by Henry W. Savage in a new musical play by Zelda Sears and Harold Levy. Frank Tinney will appear in Arthur Hammerstein's production "The Love Bath"; De Wolf Hopper will appear in a revival of "Wang"; Joseph Cawthorne will appear in a new Dillingham musical production; Raymond Hitchcock and Julia Sanderson will appear jointly in the "Hitchy-Koo" revue of 1920.

TO PRODUCE LABOR FILMS

Industrial and entertainment films for showing in labor centers will be distributed by the recently formed Labor Film Service, Inc., according to plans now under way by that organization. The reason for its entrance into the motion picture field is summed up in the following, taken from one of its pamphlets:

"In all this vast output of film productions, the intelligent and progressive mind is almost always repelled by the senseless present-day civilization. Invariably, deep-rooted prejudice and ingrained convention make of the motion picture an exhibition of disgusting nonsense.

"Again and again the indefensible objects and predatory purposes of capitalism are sponsored and supported by motion pictures in a shamelessly biased manner. All the economic wrongs and political tyrannies which the Laborite, Liberal and Radical join hands in condemning and combating, find unstinted praise and a shining halo in an un-ending series of film productions, manufactured and exploited by corporations completely controlled by capitalists who dictate and bring about these very forms of oppression."

The organization states that it has already had requests from as many as 5,000 sources for films showing the labor side of industrial problems. The plan of operation so far as distribution is concerned apparently provides for exhibition of the films in labor halls, auditoriums and in small halls in mining towns where, it is stated, projection machines are already installed. In some localities it is hoped that labor bodies will hire theaters for certain days and show in them films produced by the Labor Film Service, Inc.

Another phase of the organization's activities will be to make to order, industrials for certain workers' unions which will be used by organizers to form new locals in various sections of the country. Production headquarters are planned for Pittsburgh, where John W. Slayton is said to have a plant.

It is learned that negotiations have been opened for the American rights to Emile Zola's "Work," a 15-reel picture made in France and, it is said, never shown here. This will probably be shown in three parts, each of ordinary feature length.

The following tentative program of productions has been drawn up, according to the bureau's literature:

It is planned to produce a series of short subjects—industrial films—showing the work and growth of the several unions, liberal organizations, non-partisan leagues, charitable, benevolent and all other institutions reflecting in some way the progress of institutions and organizations who are trying to better the condition of mankind.

If suitable financial arrangements can be made with the organization to produce the film—the latter paying the full cost of production which will be nominal—the completed film will be distributed so as to obtain a wide showing for the films in theatres, colleges, unions, churches, etc.

A regular release of short subjects—news reels composed of scenes, travelogues, pictorials, animated cartoons portraying the worker's life in the mines, in the slums, on the farms, on the railroads, on the picket line, etc. These films are to be released direct to the exhibitor or Labor Forum from the bureau's own offices or

exchanges or sold to the news weeklies to be distributed by them.

It will be the aim of the bureau to co-operate with the several labor and radical forums in the country, furnish them with complete data for their lectures and secure for them the necessary films or slides to illustrate same.

There will be regular releases of features turned out which will serve to depict labor problems.

"We hope through co-operative bargaining to determine a course that will prove of mutual benefit and we are confident that you will find the aims and objects of our organization, when fully developed and materialized, will be highly productive of a more friendly and cordial relationship between the manufacturer and his employee. "Should the manufacturers decide to meet, we will be pleased to appear and verbally amplify our requests, at your convenience, and our executive board, or members thereof, would appreciate an opportunity for the exchange of ideas."

As far as opposition from the National Association is concerned, Woodruff said only ten plants belong to Class C of the association, while he figures there are thirty-eight in New York City. This could not be confirmed at the association.

LUST BUYS "CONFESSION" RIGHTS

Sidney B. Lust, with offices in the Mather Building at Washington, D. C., has purchased from the National Film Corporation, the rights to present "The Confession" in the states of Delaware, Maryland, Virginia, North Carolina and the District of Columbia. This feature photoplay represents a picturized version of the celebrated stage success of the same name and is from the typewriter of Hal Reid. The principal role is played by Henry B. Walthal.

"The Confession" is now running simultaneously at Poli's Theatre in Washington, and at Ford's Opera House in Baltimore, under the direction of Mr. Lust. As a supplementary feature the attraction provides for a pretentious prologue entailing the services of actors in the flesh, and besides, there is a choir of thirty accomplished soloists of reputation.

MARY MAY SEE THE QUEEN

LONDON, June 20.—According to well founded gossip here, Mary Pickford Fairbanks may curtsy before Queen Mary, her namesake, during her stay in England. At any rate, whether or not royalty meets the American Queen of filmland, Great Britain is planning a tremendous reception for the American actress and her husband.

BALLIN STARTS WORK

Hugo Ballin has begun work at the Victor Studio on Achmed Abdullah's "The Honorable Gentleman," a comedy drama of modern life with the locale in New York and China.

Yama Mato, who will be remembered for his work in "The River's End," will play the role of the honorable gentleman. Mabel Ballin will be seen in the leading feminine role.

WILL ROGERS' SON DIES

The Los Angeles film colony is condoling Will Rogers in the loss of his baby son, Frederick, who, after a brief siege of diphtheria, died while his father was on location making a picture.

Jimmie Rogers, the youngster who has played with his father in so many of the recent Goldwyn pictures, is dangerously ill with the same disease, and his younger brother, Willis, is also sick.

WULZE WITH GOLDWYN

Harry Wulze, formerly with Keystone, Mack Sennett and other comedy producers, has been engaged to write stories for a new series of Capitol comedies for release through Goldwyn.

Directors Harry Edwards and Mark Goldain have been in frequent consultation with Wulze over the new releases, among the first ones being "Hearts and Hammers," a farce in which a village blacksmith is caught masquerading as a piano tuner.

MUSICAL DIRECTOR producer has happy musical show, scenery, costumes. Open for propositions. SKILLING, 6 North Thirteenth St., Newark.

EXAMINED WOULD-BE CENSORS

CHICAGO, Ill., June 19.—Special examinations will be held here by the city civil service commission during the later part of this month to find an applicant for the position of movie censor. The examination will be held June 28 and the position will pay \$1,800 a year. Three censors will be selected at the examination.

NAMED IN NESBIT DIVORCE

Evelyn Nesbit, in her answer to Jack Clifford's divorce suit, has filed a counter claim in which Ann Luther and Juanita Hansen, motion picture actresses, are named. In the papers, the former wife of Harry K. Thaw appears as Florence K. Montani, and the dancing partner whom she married, as Virgil Joseph Montani.

Miss Nesbit claims that both women were with her husband on several occasions between January and June 1 of this year at No. 166 West Seventy-second street. She also claims that one of them is at present at the Clifford Summer camp at Merrill, in the Adirondacks, over which property the Cliffords are in litigation as well as over their marital ties.

BUCKLEY DIRECTING RANDOLPH

Floyd Buckley starts work with his own producing company on August 1 and will direct Anders Randolph, his first star. Randolph has been with International for some time.

GOLDWYN PREPARES CATALOGUE

For the benefit of exhibitors who may have missed some strong productions on the program of Goldwyn Pictures Corporation during its first and second years, a complete catalogue has been prepared covering the entire output of Goldwyn. It is in sixteen pages and gives a convenient survey of the feature photoplays that carry the stamp of Goldwyn, starting with Mae Marsh in "Polly of the Circus" and continuing up to the current releases.

This is a part of the service prepared by the department recently founded to supervise the distribution of early releases for which there is an increasing demand, particularly from small exhibitors who missed them at the time of their issue.

The catalogue is conveniently arranged so that an exhibitor may learn at a glance the general nature of the pictures available. Each one is illustrated with a scene still typical of the action of the story. The names of the star, director and author are given, along with a brief synopsis of the picture. If an exhibitor wants more detailed description of a production, it will be supplied on application, either at the home office of Goldwyn or the nearest exchange.

FOX SIGNING "FOLLIES" GIRL

Myrtle Spring, a Follies girl, is to be seen shortly in Fox pictures as a featured player, if negotiations now under way are completed.

CLEVER PEOPLE WANTED

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TEMPTERS

Featuring Mr. BERT BETRAND

ALSO YOUNG AND PRETTY CHORUS REQUIRED

SALARY Nothing \$30 No Wardrobe—No 1/2 Sal.
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BROADWAY BELLESDANCING and SINGING JUVENILE, INGENUE, SOUBRETTE, FAST
COMEDIAN and CHORUS GIRLS. Paying best salaries. Furnish everything.
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EVERYWHERE

WANTS TO MAKE WILSON FILM

President Wilson has received a communication from Frederick Higham, managing director of the Alliance Film Corp., Ltd., of London, England, making him an offer to produce a gigantic film embodying Wilson's ideas on International Peace. Higham is now in New York.

Mr. Higham offers Wilson the facilities of his studio and company in England. The plan would provide for the President's visit to London when his tenure of office expires, while Alliance will pay the President, if it is so desired, a sum commensurate with his high standing and dignity.

The completed picture, if the plan materializes, will be distributed all over the world at the expense of Alliance as a measure to promote international relations and to offset the growth of Bolshevism.

Mr. Higham is known as one of the leaders of the advertising world in Britain and has been in this country for about three weeks, although that fact has not been very generally known.

His visit here is for the purpose of studying film conditions and the lining up of American technical men and American equipment.

Alliance Film is the company which has arranged for American distribution through First National.

Mr. Higham in an interview yesterday at the Claridge was very frank and outspoken in his opinions. He said that he was prompted to enter the film business in England because he feared that by the continued showing of American films in Great Britain's colonial possessions the point would be eventually reached where those possessions would break away from the British Empire.

In speaking of Alliance's plans Mr. Higham said that already one film, "The Holiday Husband," has been completed at the studio formerly occupied by the London Film Co. "Carnival" is now being made.

The company will make eight features this year and four special productions with a possibility of one brand of two reel comedies. By next year this amount of product will be doubled.

Through the control of the British Actor's Film Co. Alliance is assured of some of the best artists in England, said Higham. As yet nothing has been done regarding distribution in England, but an offer has been made by Walturdaw, the First National English releasing organization.

Higham became interested in Alliance through Coleman Goodman, a member of the British Order of the Empire and owner of a number of theatres in England. Mr. Goodman is Irene Castle's brother-in-law.

Higham will remain here until the 23rd and then leave for home on the steamer Fort Victoria from Boston.

Alliance plans to develop its own stars in England. It is possible that to supplement the First National publicity organization, Alliance will inaugurate in this country a service of its own to bring its product before the public.

METRO BUYS ONE FOR LYTELL

"The Misleading Lady," by Charles Goddard and Paul Dickey, has been purchased by Metro as a starring vehicle for Bert Lytell in his first picture to be made at that company's New York studios, following his return from California, where he spent nearly two years making special productions. The scenarioization will be by Arthur Zellner.

PATHE GETS TRAVELAUGHS

The Pathe Company has taken over the world rights to the Capital Travaux, produced by Hy Mayer, the cartoonist, and which have been a part of the Capitol program since that theatre opened. Beginning in August, the Travaux will be incorporated into the Pathe review and become part of this film magazine.

STANTON GOING TO FRANCE

Richard Stanton has announced his intention of leaving for France on the completion of his present Fox special.

THEATRE SHARES START SUIT

WASHINGTON, June 19.—Justice Bailey, in the equity court, has issued a temporary restraining order enjoining Ayoub Rizik, local merchant, from disposing of 600 shares of stock in Moore's Theatre Corporation, which he obtained from Tucker K. Sands, as security for a debt.

Through its vice-president and counsel, Attorney William E. Richardson, the corporation brought an equity suit against Rizik and Sands jointly. It was set forth that Tom Moore, owner of a majority of the shares of the corporation, made a contract with Sands, whereby Moore was to be given an option of purchase of the 600 shares of stock that Sands held in his own name.

An alleged debt of more than \$32,000 from Sands to Rizik is involved in the retention of the shares of stock by the merchant. The bill charges that Sands' disregarding his contract, transferred his shares to Rizik in February, 1919. The shares are said to be worth \$24,000. The corporation declares it is not interested in the business transactions between Rizik and Sands, but wants to purchase the shares of stock, which it is authorized to do by its charter.

Justice Bailey ordered the defendants to show cause on June 18 why the further transfer or sale of the shares of stock should not be permanently enjoined.

PATCH RE-ENTERS FILM GAME

William Moore Patch, who produced "The Man Who Stayed at Home," and other successful plays, is to head the Greater America Films, Inc., just formed with a capital of \$600,000.

The first picture to be made will be "The Crimson Dawn" with the menace of Radicalism as its theme. Patch is said to have spent two years and over \$50,000 in compiling data on this subject which has been arranged as a scenario by Captain Clifford Slater Wheeler, treasurer and general manager of the firm of which Patch is the head.

Every effort is being made to have "The Crimson Dawn" ready for the legitimate houses next Fall.

CO-OPERATIVE CORP. ELECTS

LOS ANGELES, June 17.—The newly elected, president of the Cinema Mercantile Corporation is Frank A. Garbutt, vice-president of the Famous Players. Other officers in this concern, which is to buy, collectively, materials needed by local producers are:—Vice-president, Joseph Engel, of Metro; second vice-president, Abraham Lehr, of Goldwyn; third vice-president, Sol Wurtzel of the Fox Company and secretary and treasurer, W. J. Reynolds.

The talk about the new alliance being for the purpose of boycotting Los Angeles merchants has been denied by the new firm.

CHILD PLAYER DISAPPEARS

SAN FRANCISCO, June 19.—The sudden disappearance of Geraldine Jackson, a five-year-old movie actress, known as "the second Mary Pickford," was reported to the police by her mother, Mrs. Francis Jackson, of Buffalo, N. Y. The child vanished from the lobby of the St. Francis Hotel.

The mother fears she may have been kidnapped, and after a search about the hotel notified the police.

BRANDT QUILTS NATIONAL

According to information received by Joe Weil, publicity director of the National Film Corporation, Joseph Brandt has handed in his resignation as director general of that company, the resignation to become effective as soon as he can complete the marketing arrangements for "The Kentucky Colonel." It is intimated that he will head a big sales organization in New York for independent producers.

THEATRE OWNER SHOT

CHICAGO, June 17.—Caught in the cross-fire of a pistol battle between four bandits and a detective guarding the Dressel Commercial and Savings Bank, A. D. Rouillard, a motion picture theatre owner, was shot dead here.

LESSER BUYS "LONE HAND"

LOS ANGELES, June 19.—"The Lone Hand," in which Roy Stewart plays a leading role, has been purchased by Sol Lesser and will be given a Broadway first run in July, it is announced. This is a five-reel feature embracing sportsmanship, romance and daredevil riding, with Stewart in the role of an outdoor man of the West.

CLARA BERANGER SIGNS AGAIN

Clara Beranger has signed another contract with the Famous Players Lasky Corporation, to write scenarios and will sail shortly for London to visit the Famous Players' studio there and confer with English writers who have signed with the same company. She plans to return the last of August.

VICTOR KREMER INCORPORATES

Victor Kremer, Inc., has been chartered in Albany, to cover the producing activities of Victor Kremer, who, until this time, has been distributing a number of Chaplin-Essanay re-issues and other pictures of the old Essanay brand.

CHARTERED FOR \$30,000,000

Among new incorporations filed in Dover, Delaware, recently was that of the Victor Safety Cinema Corp., chartered at \$30,000,000.

**From Clown to Leading Lady**

Everybody who's anybody in the profession uses McK & R Albolene to remove make-up.

Cuts the grease in a jiffy. Prevents make-up poisoning. In one and two-ounce tubes and half-pound and pound cans.

Sample tube free on request. At all druggists and dealers. T3.

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MANUFACTURERS
ESTABLISHED 1833 NEW YORK

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Daily Sailings from Pier 31, N. R. (at Desbrosses St.) week days, 6 & 7 P. M. Sundays and Holidays, 6 P. M. & 9 P. M.

West 132d St., half hour later (Daylight Saving Time)

Due Albany 6 o'clock following morning; Troy, 7:15 A. M. Direct rail connections at Albany to all points North, East and West.

Express Freight Service. Autos Carried

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SHERMAN HAS A SCHEME

Plans have been formulated by Harry Sherman, of the Sherman Productions Corp. of Delaware, capitalized at \$4,000,000, for a new franchise scheme whereby the country will be divided into twenty-five territories. Funds are to be turned into New York, according to the percentages of each territory, totalling \$100,000 and to be held in trust.

Sherman plans to have the franchise holders pay the actual cost of production of each of the 12 pictures he will make annually and also pay on a cost basis for a complete line of accessories and lithographs. The contract with franchise holders provides for a minimum of ten pages of advertising to be used weekly in the trade papers, thus assuring a national advertising campaign for the productions.

In return for all this Sherman is asking 20 per cent of the gross business done by the exchanges in their respective territories. He, in turn, will control and sell the foreign rights while 50 per cent of the revenue accrued from this source will be divided and returned pro rata among the franchise members.

The scheme of operation provides that the franchises shall run for five years. Sherman, under the terms of the agreement, cannot touch the funds to be held in New York unless the franchise holder fails to keep his agreement.

Sherman's production plans call for 12 pictures a year. The first of these will be a western story with a male star already engaged. Work will be started on this about August 16 at the Brunton studio on the coast. Four westerns, all from well known books, are scheduled for this star, while a series of four will be made with a woman star whose name will be announced shortly. The remaining four of the series will be all-star productions from either books or plays.

Sherman will leave on Saturday for a country-wide trip to close up open territory. He says 30 per cent has already been disposed of and that some of the money from the franchise holders has already been paid in.

TARKINGTON TO WRITE SCRIPTS

Booth Tarkington will write photoplays for Goldwyn, it was announced last week. His first work will be a series of "Edgar Comedies," in two reels.

Several months ago, the author's cousin, Tarkington Baker, signed a contract with the novelist, whereby the latter was to write screen stories which Baker planned to produce. Subsequently, Baker gave up the idea and went to India for the Famous Players-Lasky Corporation and the Goldwyn Company, through their attorney, Henry Herzbrum, bought his interest in the Tarkington contract.

MRS. SIDNEY DREW SUED

Mrs. Sidney Drew has been made the defendant in a \$100,000 damage suit for breach of contract, filed by the V. B. K. Film Corporation. The complaint alleges that Mrs. Drew made a contract with Amedee J. Van Buren to appear exclusively in motion picture films for him and not to become identified with any other company. It is alleged she refused to carry out this contract.

EMERSON-LOOS SIGN

John Emerson and Anita Loos have completed an arrangement with Joseph M. Schenck whereby they will continue to write screen stories for Constance Talmadge during the next year. They are at work on one of these new photoplays now, and will write three more during the next season.

ABRAMSON HAS A SCHEME

A call has been issued by Ivan Abramson for a meeting of independent exchanges to be held in Chicago, July 7, the purpose of which is to form a combine of independents as a distributing company.

PENN. EXHIBITORS COMBINE

Motion picture theatre owners in Central Pennsylvania have formed The Keystone Exhibitors' Association, the aim of which is to secure an equitable and uniform contract for all exhibitors.

WARNER WORKING AGAIN

LOS ANGELES, June 20.—"Going Straight," is the tentative title of H. B. Warner's next Jesse D. Hampton picture, which will be started this week under the direction of Henry King. It was adapted by Fred Myton from John A. Morosco's book, "The People Against Nancy Preston."

Lillian Rich, leading woman in "Felix O'Day," the latest Warner feature, will again play the principal feminine role and Edwin Stevens has also been cast in an important character part.

Warner has returned to the studio after a vacation of six weeks, and will make four pictures during the next twelve months.

FILM FLASHES

Herbert Standing, who has been confined to a hospital for the past month, as the result of being hit by a street car, has filed suit in the Superior Court against the Los Angeles Railway Corporation for \$27,000 damages.

Theodore O. Eltonhead has again joined the publicity ranks, this time in connection with the film activities of David P. Howells.

Clark Irvine, formerly associated with the Goldwyn studios on the coast, has joined the Associated Producers and will handle the Maurice Tourneur press matter.

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Composed; arranged; published. Music written to song-poems. MRS. revised; edited. Work guaranteed. Established 1905. Geo. E. Johnson, 906 10th St. N. E., Wash., D. C.

FOR SALE—Low pitch B-flat CLARINET, 17 Keys, 4 Rings; extra C Sharp Key, Grenadilla nearly new. **JAMES T. DUFFY**, 258 Prospect Avenue, Brooklyn, N. Y.

Comedians and Eccentric Character Women

The soldiers at Fox Hills Hospital, Staten Island, are going to put on a Comedy Circus for the celebration of the Fourth. The services of comedians and eccentric character women, who will volunteer, would be highly appreciated. Write Capt. G. V. Brooks, General Hospital No. 41, Fox Hills, Staten Island, N. Y.

CITY THEATRES

B. F. Keith's Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c.
Every Night
25, 50, 75, \$1, \$1.50

JOSEPH SANTLEY & IVY SAWYER, Lillian Shaw, Frances Kennedy, Diamond & Girdle, Vardon & Perry, Moss & Frye, The Vancellos, Current of Fun, **HENRY SANTREY**.

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15.

INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

"The Money Changers," an adaptation of Upton Sinclair's novel of the same name, the latest Benjamin B. Hampton's all-star production of famous novels, was completed this week at the producer's studio in Hollywood.

Rosemary Thelby has been signed to play opposite Otis Skinner in the production of "Kismet," the filming of which will start July first.

Eugene Walters will shortly begin work on the scenarioization of "Fine Feathers," his own stage success of several seasons ago, for production by Merto.

Arthur Zellner, of the scenario department of Metro, has been selected by Richard A. Rowland, its president, to represent that corporation on the Federal Government's Americanization Picture Committee.

Clarence J. Elmer, one of Metro's directors, is the father of a new baby boy, born at Fort Lee.

"An Offshore Pirate," the second story to be purchased by Metro from F. Scott Fitzgerald, will be pictured in the near future.

Courtenay Foote, having closed his engagement in "Adam and Eva," is now on his way to Hollywood, Cal., to play the leading role in "The Star Rover," a special picturization of the novel by Jack London, which will be released through Metro.

Marion Davies has left for Los Angeles to begin work on "Buried Treasure," a new Cosmopolitan production.

Norma Talmadge will soon begin work on a screen version of Channing Pollock's melodrama, "The Sign on the Door," in which Marjorie Rambeau is appearing at the Republic.

Mary Miles Minter's new Realart feature, "Jenny Be Good," has been booked into the Rialto for the week of July 4.

Constance Binney has begun work on a new film feature, "39 East."

Irvin V. Willat has begun his first production filming "Dabney Todd," by F. N. Westcott.

David M. Harding was elected president of the Kansas City Exhibitors Association at a special meeting held at the Westgate Hotel in that city, recently.

The last of the two-reel Fred Ardath comedies, for release through Arrow, has just been completed.

John C. Flinn, of the Famous Players-Missouri Company, is in St. Louis in connection with the litigation over the string of Harry Koplar theatres.

The Biograph Studio, at 807 East One Hundred and Seventy-fifth street, on which Albert V. Smith, general manager of the F. P. L. Eastern studios has obtained a short lease, will be used for Thomas Melghan's pictures, "The Frontier of Stars."

Lee Herz, president of the Silee Exchange, has bought the pictures of the automobile race in Indianapolis on Decoration Day.

Jacques d'Auray has been secured by the Christies to take charge of the art direction of "813" being made for Robertson-Cole.

Herbert I. Krauss has succeeded J. A. McConville as F. P. Field branch manager at Boston.

Al Lichtman announces the following Famous Players field changes: Myron H. Lewis, from Kansas City, to act as assistant to S. R. Kent, general sales manager; Sarah Lyon, promoted to manager of the Exchange-Service Department.

Ed Laemmle has just arrived in New York with 40,000 feet of film, showing the customs and ceremonies of the cannibals and head hunters of Borneo and the Malay States, which Universal may release in the near future.

Joseph De Grasse has been named as the next Charles Ray director and will put the comedian through his paces in "Forty-five Minutes From Broadway."

Jerome Storm and Ward Crane are in New York, the former, who was Charles Ray's director, to make a new affiliation, and the latter to take a vacation.

Three picture houses in New York have passed to new owners: The Victory Theatre, Third avenue and 107th street to the B. and H. Amusement Company; the Arch Theatre, Third avenue and Twenty-eighth street, to B. Harloff; and the Joyce Theatre, Prospect Park West and Eighteenth street, to Harry J. Dorsey.

Bea Love, after the completion of "Bonnie Mary," the final scenes of which she is now doing, will start from Los Angeles for New York.

PRINCESS PATTRA INDICTED

SAN FRANCISCO, June 20.—The County Grand Jury this week returned to presiding Judge Dunne, of the Superior Court, two indictments against Mlle. Della Pattra, better known as "Princess Pat."

The indictments were issued on the testimony of Erich Beuhle, who claims the woman induced him to invest in a plan to establish moving picture studios on the Nile. After he made the investment, he said, she departed for New York. In one indictment the princess is charged with obtaining money under false pretenses. Bail in this case is fixed at \$10,000.

The other indictment charges her with the embezzlement of a pearl ring. Bail in this case was set at \$5,000. Bauble has arranged with the district attorney to pay for the transportation of the Princess from New York to this city so as to assure her prosecution. The "Princess" or Della Pattra appeared in San Francisco last year with the announcement that she had forsaken Oriental palaces to organize a moving picture company to operate on the river Nile.

The "Princess Pat" was recently arrested here and is now out on bail in this city.

WANTED TO BE PICKFORDS

In the opinion of Marie Bain and Virginia Wheeler, two attendants at the Waldorf-Astoria hat stand, \$410 is entirely too much to pay for histrionic fame.

According to a story which they told in Jefferson Market Court last week, John D. Perry, of 136 Belmont avenue, Newark, N. J., while checking his hat at the hotel recently, told the young women that they were losing time. He then laid the lure of film fame before them in all its glory.

At intervals, according to the girls, they gave to Perry sums amounting to \$410, and all he gave them in return was some shares of stock in the Hyatt Film Corp., reputed to be capitalized at \$100,000.

In court, Perry told Magistrate Levine that he was head of the concern, that it had a fine future, but that Wall Street interests had failed to come through. In spite of his good intentions, Perry was held in \$1,500 bail on a charge of grand larceny.

START WORK ON COLOR FILM

"Don't Announce Your Marriage," by Lewis Allen Browne, the first full length color photo-play ever made, on which work has already begun under the personal supervision of Myron Selznick, will be ready shortly.

Working with Alan Crosland, who is to take charge of the direction of the film, are William Van Dorn Kelley, of the Prisma Technical staff, and William T. Crespinel, in charge of the camera work. The camera is to be an absolutely new type, the result of ten years of experiments directed by Kelley, which only recently were brought to a successful conclusion.

OFFER PRIZE FOR NAME

CHICAGO, Ill., June 19.—The Chicago Examiner is conducting a "Name Theatre Contest," the lucky person winning \$250. The name is to be given to one of the finest motion picture theatres in the country, soon to be erected in this city. The house will cost \$3,500,000. Local bankers are financing the proposition.

The theatre was first called "The Capitol" and is located just across the street from the State Lake. It will have a seating capacity of 5,000.

MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 20 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1032 Third Avenue, New York. (From June 22 to Sept. 1 my personal address for writing special material is 404 Flatiron Building, San Francisco.)

STEWART GOES TO COAST

William G. Stewart, stage director of the Capitol theatre, and the producing director responsible for the recent season of grand and popular operatic presentations at that huge playhouse, left for Los Angeles Monday night to introduce a similar policy at the California, the principal theatre in that city under the control of the Goldwyn Pictures Corporation.

The appointment of Mr. Stewart was the first official action of Vice-President and Managing Director Edward Bowes of the Capitol Theatre in his new post of responsibility for the operation of the more than forty theatres under Goldwyn control, scattered from coast to coast and represented in New York by the Capitol. His selection of Mr. Stewart was in the form of an appreciation of the latter's splendid achievements in presenting a weekly change of program with an organization of one hundred voices, and a repertoire ranging from Wagner to Gilbert and Sullivan's classic comic operas.

In leaving for Los Angeles to inaugurate a policy of "movies" and opera, Mr. Stewart was given a rousing send-off by the Capitol forces. Following a luncheon he was presented with an elaborate gold desk set and gold fountain pen, pencil and knife. The presentation address was made by S. L. Rothapel, whose standard type of entertainment succeeded the operatic policy with the recent coalition of the Goldwyn and Capitol enterprises. Upon boarding the train for his destination, the departing operatic producer and Mrs. Stewart found their drawing room a mass of flowers—the parting gift of Capitol employees.

Stewart's pronounced success at the Capitol in the presentation of operatic attractions and his long service and knowledge of theatrical production prompted Mr. Bowes to accord him complete charge of all productions at the California, with unlimited authority to use his own ideas in production, casts, scenic effects, novelties and the organization of a vocal ensemble such as Mr. Stewart created with such a marked degree of success at the Capitol theatre. This ensemble, which has been retained by Mr. Rothapel at the Capitol, is conceded to be one of the most unique and effective singing bodies identified with the state anywhere in the world.

Stewart has always been a stickler for the singing of grand opera in English and was the first theatrical man in this country to wage war against the singing of opera in foreign tongues only. He argued there were proficient American musicians to transpose all operas into English, a supply of American singers to produce them and that there were sufficient American lovers of high class music to support operas given in the vernacular.

Stewart's knowledge of music, both instrumental and vocal, has always made him a valuable man in theatrical production. Especially was this true at the Capitol theatre, where the organization of a male and ladies' singing ensemble was his first undertaking. To accomplish this task, Stewart organized a singing school, which convened at 11 o'clock each morning to study the basic principles of music. He also continuously gave auditions to ambitious singers from whose numbers he selected members of the ensemble and, in many instances, gave private instructions that applicants might be brought to the Stewart standard.

GLADYS HANSON TO LEAD "MECCA"

Gladys Hanson, who has played leading roles with E. H. Sothern and Henry Miller, in addition to others, is to play the role of Scheherazade, wife of the Sultan, in the production of Oscar Asche's play "Mecca." The piece is to be put on during September at the Century Theatre by Comstock and Gest.

Girl 16, 5 ft. tall

One season's experience in Vaudeville. Eccentric buck dancing, clog dancing, jazz songs. Open for engagement.

L. C., Care of Clipper, New York.

SAYS KETTERING WANTED TO SELL

Anent a statement from Ralph T. Kettering regarding the dispute over the title of "Abraham Lincoln," William Harris, Jr., producer of John Drinkwater's "Abraham Lincoln," issued the following statement last week.

"Mr. Kettering's wail sounds like that of the German generals who still tell of what they might have done if they had not signed the armistice. He states that his chief reason for not contesting my case against him was that he did not want to profit by the advertising of Mr. Drinkwater's play. As a matter of fact, he retired because his attempt to procure a price for his withdrawal was rejected, and suit on the grounds of unfair competition had been commenced against him. It was this suit which brought results. Prior to that every reasonable attempt has been made by my attorneys, Joseph P. Bickerton, Jr., and Philip Wittenberg, to secure a proper use of the title by Mr. Kettering. The proposition was made to him specifically that if he used the title 'Abraham Lincoln' all he needed to do was to distinguish it from Mr. Drinkwater's play by using his own name in large type. Strangely enough this did not appeal to Mr. Kettering. He repeated his offer to 'sell out.'

"In the meantime, instances were occurring, specifically in Oakland, Cal., and Salt Lake City, in which Mr. Kettering's play was produced by stock companies and advertised as the great New York success. Even pictures of my production of the Drinkwater play were used, without credit. The advertisements and pictures were used in my action against Mr. Kettering.

"This budding Chicago author put on his play under titles of 'The Commoner' and 'The Greater American,' and then changed his title to 'Abraham Lincoln' after Mr. Drinkwater's play had been announced and attracted much attention. Later Mr. Kettering's play was used in stock under title of 'Abraham Lincoln' after Mr. Drinkwater's play had actually been produced and achieved great success. Mr. Kettering paid no attention to reasonable requests from my attorneys, and only withdrew the use of his title 'Abraham Lincoln' when confronted by positive proof and the certainty that he would be enjoined. If this be voluntary, give him credit. But an order has been entered in the United States District Court by Judge Kenesaw M. Landis permanently enjoining Ralph T. Kettering from use of the title 'Abraham Lincoln.' This order applies also to anyone who attempts to produce the Kettering play under title of 'Abraham Lincoln.' I repeat my warning that all violations of the court order will be promptly prosecuted."

"THE POPPY GOD" OPENS

BALTIMORE, Md., June 22.—The performance of "The Poppy God," which opened to-night at the Auditorium, was rich in interest. It was the premiere of a play that tells a story and makes a keen living drawing of four unusual characters. The author, Leon Gordon, played one of the leading roles and his collaborator, Leroy Hibbard, gave new proof of her skill.

The play is the most serious undertaking of the stock company, which is in its fourth week of Baltimore performances, for it tells a bit of tragedy and carries the heavy flavor of San Francisco's Barbary Coast. Nevertheless, it was put on with skill and the sodidness was so delicately handled that it made only for an absorbing interest. While it has melodramatic notes, "The Poppy God" is an unusual offering in character study.

Joe's saloon, on the Barbary Coast, draws an Englishman who wanted to go to war but who was afraid he would lose his Chinese wife, whom he stole from Wo Ling Wo, the "Doc," a particularly charming, subtle character study.

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DEATHS

HARRY LE CLAIR, died June 15, at his residence, 188 Sterling Street, Brooklyn, of dropsy, and was buried, 18, at Woodlawn.

This popular performer was born in New York City in 1855, of German and French parentage. He made his first appearance on the stage in 1867, at Niblo's Garden, being one of the children in the march and ballet of "The Black Crook." In 1869, he began his career as a specialty performer, visiting all the principal variety theatres throughout the country, doing character changes, songs and dances. In 1876 he joined the Victoria Loftus British Blondes, as a burlesque comedian, and departed from America in 1877 with that company for an extensive tour through the Sandwich Islands and Australia. While in Australia, he formed a copartnership in 1879, with the late W. J. Russell.

The popular duo, known as Le Clair and Russell returned to America in 1880 and played together for seven years thereafter. During that time they also visited England. In 1887, the partnership was dissolved and Le Clair joined Edward Leslie. The new firm made a trip abroad and performed successfully in the leading music halls of Great Britain. In 1891, they returned to America and the following season the partnership was dissolved.

Since then, Mr. Le Clair has appeared in a single protean act in vaudeville in all the circuits, also in burlesque with the Rentz-Santley Company, The Broadway Burlesquers and other organizations.

KATHERINE OSBORNE, known in private life as Mrs. Oscar G. Briggs, died on June 2 of tubercular paritonitis at her home in Bethel, N. Y. She played several seasons in vaudeville previous to her illness. She is survived by her husband and a thirteen-months-old daughter.

MME. REJANE, noted French actress, died last Tuesday in Paris. Her performance in "Madame Sans Gene" and "Divorcons," in 1893, made her as well known in the United States as in Paris and in later years she appeared in character parts in both countries, being particularly successful in "Zaza" and "La Passerelle." She was born in Paris in 1857 and made her debut in 1875.

HUGH EDWARD CLARK, former vaudeville actor, died last Sunday at his home, East Rockaway. He appeared on the variety stage in company with his wife, and billed as Clark and Turner. Prior to his death, he had been serving as postmaster in East Rockaway.

JOHN DALY, sixty-one years of age and a minstrel, died Saturday, June 19, and was buried from the Funeral Church, Broadway and Sixty-sixth street, yesterday morning, the Rev. Dr. Nathan Seagle officiating at the services.

Daly, who was born in Buffalo, joined a circus at the age of twelve. He later became a minstrel and won popularity from coast to coast while associated with George Thatcher, Primrose, West, and Lew Dockstader. His last engagement was three years ago, with Neil O'Brien. He was also known on the vaudeville stage, doing a dancing skit with his wife. A daughter, known as Dorothy Daly and now appearing in the South, survives him.

DAVID ADLER NEWTON, fifty-four, property man of the Majestic Theatre, Brooklyn, and one of the oldest "props" in that borough, died last Friday at his home, 74 Lafayette avenue.

AUGUST KOENIG, sixty-five years of age and a member of the theatrical firm of Koenig and Harris, which owned the Casino Theatre, Philadelphia, died of heart trouble at his home in that city last week. He was also the owner of several motion picture houses.

WILLIAM E. FLACK, former manager of John Cort's "Flo Flo" company, died Monday morning in Bellevue Hospital following a long illness.

LETTER LIST

GENTS.	Karl, Andrew	Karl, Lola
Adams, Fritz	Leach, Ed	Gray, Grace
Anderson, Sam	La Cour, Harry	Gordon, Jean
Brown, Geo. L.	Mansell, Harry	Gardner, Irene
Burke, J. W.	MacKenzie, Frank	Howard, Kitty
Baldwin, Walter	Marrella, Rose	Harting, Olive
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Berdmann, Joe	Newhart, Chas. E.	Leslie, Mae
Brown, Tom	O'Day, Billy	Luker, Eleanor
Clays, Richard	Post, O. J.	La Monte, Billie
Clay, Henry	Right, Arthur	Lincoln, Buddy
Clifford, Jack	Rose, Lyla	Merrill, Resda F.
Dwyer, Jimmie	Striker, Gus	Merta, Emily
Dinn, Herman	Troupe, Jas.	Miller, Cherry
Davis, Walter F.	Rowley, E. C.	Marquis, Belle
Dillon, John	Wilford, Lew	Morgan, Hilda
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Horan, Eddie		Whitie, Grace
Koh, J. W.		Yates, Edna
		Cover, Laura M.

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